

UNIVERSITY OF TAMPERE
School of Management

MANAGING ORGANIZATIONAL CREATIVITY IN MEDIA CONTEXT

Case YLE Design

Administrative Science
Master's thesis
April 2013
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ABSTRACT

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Name of the study:

Managing organizational creativity in media context. Case Yle Design.

Master's thesis:

92 pages, 28 pages of attachments

Time:

April, 2013

Key words:

Creativity, innovation, media industry, managing creativity

The operating environment for media industry and media companies are changing rapidly today and this creates major challenges for companies, and the management of them, to deal with. Technological development has created increasingly fragmented audiences, shorter life-cycle of media products, and has challenged the very core of the traditional business logic of many companies. Media industry and people working in media are generally perceived as creative. Employee creativity is also seen as a key resource by media managers, and it has been suggested that despite technological development, companies are now more dependent on human creativity than ever before. However, there has not been much study about managing this key resource.

The idea of this master's thesis is to perceive media industry as a creative industry and the creativity of media employees as a key resource for media organizations to find ways to adapt to the rapidly changing operating environment of today. Also, an aim is to provide understanding how managers can support employees to fulfill their creative potential as well as avoid limiting employee creativity. Creativity in media industry was studied via practical examples from people who have had experience of doing and managing creative work and people in media industry.

The empirical data for this study consisted of five interviews conducted at YLE Design department. The interview data was conducted in spring 2011 at YLE facilities in Helsinki. The data was analyzed according to the principles of content analysis. The aim was to understand creativity as a phenomenon and managing creativity through practical experiences from working in creative projects and managing creative work. The findings were then reflected with findings of previous research and theory on the topic. The topic was reviewed from management's point of view because managers have a key role in facilitating creativity in organizations.

The findings of the study suggest that time, risk-taking, conflicts, rewards and feedback, challenge, debates, and freedom were all themes associated with creativity in organizations. Good understanding about the special nature of managing creative processes and people was perceived as extremely important as well. Paying attention to these themes in managing creative people can provide a great deal of help in facilitating organizational creativity.

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1. Introduction

1.1. Why study creativity in media organizations?

"The creative class has shaped and will continue to shape deep and profound shifts in the ways we work, in our values and desires, and in the very fabric of our everyday lives. Because creativity is the driving force of economic growth, in terms of influence, the creative class has become the dominant class in society." (Florida, 2002, p.1)

In 21st century postmodern information society, intellectual capital and utilizing information and networks increasingly define success, instead of traditional material capital and goods of the industrial age. More information than ever before is just a click away both in our work lives as well as in leisure activities. The amount of information along with access to it are in many ways liberating factors that make things easier in many ways, but on the other hand they create a number of challenges at the same time. For example, media organizations around the globe are facing challenges when news and other media contents are becoming increasingly available online for public, free of charge. Newspaper and magazine publishers have had dominant market positions as distributors of information for decades with their business logic. Technological development has created a new operating environment where audiences become increasingly fragmented and where they can get relevant information faster and free of charge from online sources. This phenomenon creates major problems for current business logic of many media organizations where subscribers and advertisers are the most important sources of income. If the audience declines, the subscription and advertising income will as well. Also, the amount and availability of information has caused the information to become outdated remarkably faster than before. Being able to do more with less is the situation that many organizations seem to face nowadays.

The quote in the beginning of the chapter is written by Richard Florida in his famous book, *The Rise of the Creative Class* from the year 2002. According to Florida, creativity is one of the single most important factors defining work life nowadays. In

fact, a whole new social class has emerged from people who use creativity as a key factor in their work. (Florida, 2002.) Media industry and media organizations are generally perceived as creative, and creativity will obviously be needed in the future as well if media organizations are willing to continue being in business of generating and distributing information. Redmond (2006, p.115) argues that media organizations are more dependent on human creativity than ever before, despite increasing technological evolution. Killebrew (2003) shares Redmond's opinion and sees paying more attention to creativity as a major factor in media organizations' efforts to develop solutions in order to survive in the radically changed operating environment of today.

Robert Picard (2011) brought up an interesting point of view concerning media organizations and innovations during his Åkerlund lecture at University of Tampere in Oct. 2011. As said before, media industry is changing and organizations need to react to changes in operating environment. According to Picard firms have three choices when they are facing innovation needs. They can either *ignore the needs to innovate, leave innovation to outsiders and new entrants* or *innovate internally*. For media organizations the first choice obviously is not an option, the second has already happened to some extent, so the best option would be the third one, internal innovation. According to Picard, the problem for media organizations in this is the fact that they have not been very innovative historically, they don't have structures for innovation or inventions and the fact that real industry changing innovations don't offer as much near term reward potential as current operations make new ideas often face resistance. (Picard, 2011.)

I first became interested in the relationship between creativity and management during my Bachelor's thesis seminar back in 2008. The two concepts may seem contradictory at first, but since work in post-modern 21st century society becomes continuously information intensive and abstract, and as we keep moving away from highly standardized work procedures of the industrial age, creativity is often present and required in daily work life. This trend hasn't made managerial positions obsolete and unnecessary, quite the opposite actually. The need for good and skilled management and leadership may be greater than ever. So, as contents of work and working methods are changing and moving away from those of the industrial era, there has to be changes made in managerial work as well. Media industry and media

organizations are generally perceived as creative, so the idea of studying media managers as managers and leaders of creativity and creative work followed quite naturally.

Creativity is often seen as an individual characteristic and present only in certain parts of media work, such as idea-creation. However, creativity can be found in teams and even in entire organizations in all phases of work processes. Creativity is not a force of nature that would be completely unmanageable either. Creative people and creative work can be managed too. Traditional management practices and methods combined with hierarchical organization structures from the industrial era will most likely not be the right things to turn to for managers of creative work and people.

In this thesis my aim is to gain deeper understanding about the concept of creativity and its different dimensions and the unique nature of media organizations from media manager's perspective and analyze what findings about these concepts could mean for media managers. Generally, I view media managers as managers of creativity and creative work, and being able to facilitate and create opportunities for creativity is an important part of their job.

1.2. Previous research

There has been plenty of research done separately about the concepts of media, management and creativity. Journalistic research has mainly concentrated on journalistic products and audiences. Studying organizations, work cultures and management in media have received remarkably less attention. Research about media management has increased in recent years however, as the field is becoming more established and programmes for teaching media management have been started, one example being the master's programme in media management in the university of Tampere.

Innovation and creativity have been hot topics in the field of management for a while now and plenty of studies relevant to this subject have been published in recent years. Maisa Huuhka's (2004) dissertation was titled *management in creative expert organization*. She interviewed managers from universities and art institutions but also

refers to newsrooms as creative expert organizations. (Huuhka 2004.) Huuhka found that creative experts require a lot from management, and that they are often considered as difficult to manage and lead. Strict control-oriented leadership style is not suitable for creative expert organizations in most cases, a style where greater levels of freedom and responsibility are allowed have found to be more effective. (Huuhka, 2004.)

Jani Rajaniemi (2010) studied the relationship between organizational structure and innovativeness in his dissertation. He studied factors in organizational structure that create obstacles and barriers for creativity and innovation in organizations. Rajaniemi also mentioned media organizations as representatives of today's creative industry, the target organization for his research was a Finnish newspaper organization. Rajaniemi found four factors in organizational structure that limit or can even prevent creativity and innovation in organizations. These factors are high level of hierarchy in decision-making and division of labor, failures in coordination and communication, and wrong kind of use of power. (Rajaniemi, 2010) Keränen (2008) also studied managing creativity in newsrooms in her master's thesis. She built theoretical models about organizations and communities with different levels of organizational creativity. These models included a community of lost creativity, a community that depreciates creativity, a creative community, and a super-creative community.

Farida Rasulzada (2007) also wrote an excellent thesis about the relationship of organizational creativity and psychological well-being. Rasulzada found that organizational creativity and innovation might be means to increase psychological well-being of employees. She also found that the more creative the employees experienced the organizational climate, the less did they experience stress at their work. Furthermore, she found that leadership also played a role in organizational creativity and employee well-being. Change/employee-oriented leadership style was experienced as conducive for organizational creativity and innovation as well as creative organizational climate by employees. Richard Florida (2002) whom I already mentioned in the introduction chapter has argued that an entirely new social class has emerged, and that class is defined by creativity.

2. The structure of the present thesis

2.1. Aim of the study

In short, the aim of this study is to provide a theoretical overview of the concepts of organizational creativity and media organizations, and provide an insight why organizational creativity is something managers in media organizations should take into account. In the empirical part of the study my aim is to test whether the insights of previous research and theories about organizational creativity are seen as relevant and important by managers of a major Finnish media organization.

2.2. Research problem and questions

In this study my aim is to open up the concepts of creativity, media organization and media management by reviewing the most important theories from each field and build a theoretical framework from these theories. This study will later serve as a theoretical basis for my master's thesis which studies media managers' role as facilitators of organizational creativity.

There are two main questions that I try to answer in this study: *why is it essential for media managers to pay attention to organizational creativity*, and *how can managers facilitate organizational creativity*? To answer these questions I use these sub-questions:

- Creativity as a phenomena, dimensions of creativity?
- Are creativity and management contradictory terms?
- Why is managing creativity a relevant subject for media organizations?
- How can managers facilitate creativity in organizations?

Some of the reasons for selecting these questions to be my research questions for this study are already in the introduction chapter. Creativity has become a key factor defining modern work in many professions, and media organizations are not an exception to this. In fact, media industry is in the midst of one of the biggest crisis of its history and there's a great and urgent need for creativity and innovation industry-wide. The innovations and emergence of new solutions will not take place without skilled management and that is why it is important for managers to understand the different dimensions of creativity, as well as the unique characteristics of media organizations and industry in order to be able to successfully manage creative work and people in their organizations. After all, both creativity and creative workers along

with managers are just as much needed in the process of renewing media organizations and industry to better meet the requirements of the renewed operating environment they now have to work in.

2.3. Methodology

This study is a qualitative study. The main objective of this study is to gain understanding about the subject of research. Further this study can be defined as a theoretically oriented case study. The thread of this study consists of fragmented background information including previous research, business literature and lectures. The concept of organizational creativity is viewed from management's perspective using a system's model approach. Using these approaches the theoretical framework of the study will be formed. The theoretical part of the study will consist of separate chapters 4 and 5 in which the concepts of media organization and creativity will be reviewed extensively.

The aim of this study is also to gather information and insight about managing organizational creativity in media context from people who have hands-on experience on managing creative work and creative people in media organization. Research data was gathered by interviewing people in management position, and with experience of managing creative projects and creative people in media organization. The interviews were semi-structured theme interviews. The interviewees were allowed to decide in which order the interview themes were discussed, and were also allowed to emphasize themes they felt were the most important and relevant. The interviewer's role was to set a pace for the discussion and to ask additional questions to gain further information about the themes. The interviewer's role included also to make sure that all the themes were discussed with each interviewee. The interviewer did not attempt to dictate or guide the interviews any more than was necessary for the study. The aim was to create an atmosphere where the interviewees felt comfortable and confident to discuss the subject of research. An interview model described by free-flowing discussion and informal order of discussing the interview themes was chosen because the aim was to get the interviewees to share their own experiences about the research subject without the interviewer leading the discussion. (Marshall & Rossman, 2006). The case company and the individuals who participated in the study are described more thoroughly in chapter 6.2.

The research data will be analyzed according to the principles of theory-oriented content analysis. This way qualitative data can be analyzed systematically and objectively without being too dependent on the theoretical framework and the findings of previous research. Theory will help and support the researcher in the analysis of qualitative data. According to abductive reasoning, new findings are possible when the observations are based on a certain hypothesis.

2.4. Defining key concepts

Key concepts of this study are creativity, media, media organization, and manager. I will provide basic definitions of these concepts in this chapter but will further analyze the concepts of creativity and media organization in chapters devoted to them.

Creativity can be defined as something that is new and has some kind of value (Csikszentmihalyi, 1996; Amabile, 1998; Sternberg & Lubart, 1999). The origins of the word creativity lay in the latin word *creare*, which can be translated to *bring into light* or *produce*. In this study I understand creativity as a phenomena that is present and defines media work and media industry. *Creativity* and *innovation* are often used simultaneously. Harisalo (2008) argues there's a very thin line between the two concepts.

A common definition of innovation is: the succesful implementation of creative ideas(Gaspersz, 2005; Wood, 2003). Creativity can also be seen as a pre-requisite for innovation (Amabile, 1997). In this study I understand innovation as practical implementation of creative ideas.

Media can refer to mass media such as newspapers, radio, television, web-sites or other channel used to share information. It can also be used to refer to devices used in storage or transmission of information. In this study, however, I use the term media to refer to mass media.

Media organization consists of two words; *media* and *organization*. Mintzberg (1979) defined organization as an organized social group that distributes task for a collective goal. I use the term media organization to refer to an organization working

in the field of mass media. I also understand media organizations as creative organizations to further distinguish them from many traditional organizations.

Manager is used to refer to a person who represents the employer and has subordinates. There are many levels of management and managers - from the top strategic management level to upper and lower levels of middle management. In this study the term manager refers to a person that has some level of power and responsibility over one's subordinates.

2.5. Perspective of the study

Creativity, media organizations and management are all very broad concepts. Research problem and questions can be narrowed down by selecting a perspective, which is a fundamental part of basic selections for research. In this study there are four possible perspectives - management, employee, customer and organization. Using any of these perspectives could provide interesting information, but according to the research problem and questions, the management perspective is the most relevant and interesting one. As I already said in the introduction, media industry and organizations are facing great challenges coming from numerous directions. It is probably safe to say that in many countries media industry and organizations are in crisis. Ambiguity, constant change, increasingly fast pace of work, audience fragmentation, and increasing competition can all be used to describe today's media industry. On the other hand, creativity and innovation are called for maybe more than ever in media organizations today. Managers are in a key role in creating facilities that nurture creativity and make innovations possible. This is why I choose the management perspective for this study.

3. Unique characteristics of media organizations

Most media firms develop, produce, and distribute messages that can inform or entertain the audience, for example. At the basic level media companies are just like any other companies: they produce and distribute products (messages) and in order to sell their products they select target groups, develop marketing and promotion for their products as well as sales strategies to reach the desired audience group. Lavine and Wackman (1988) illustrate the manufacturing- and selling process of media products the following way:

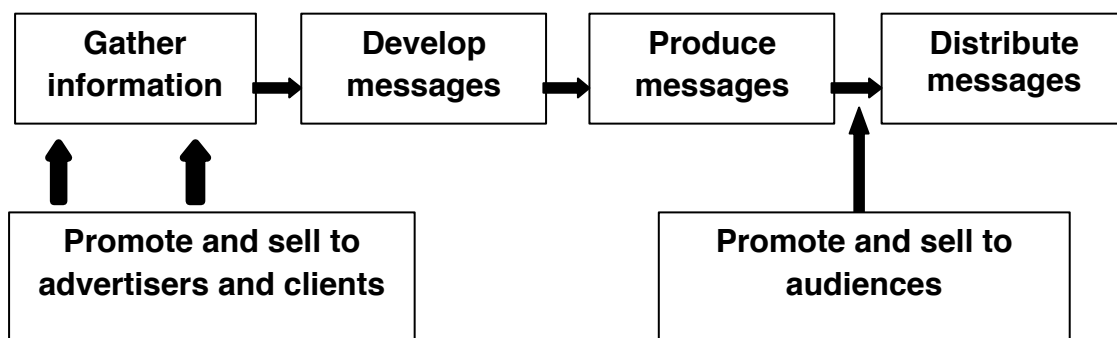


Figure 1. *Steps in manufacturing and selling media products (Lavine & Wackman, 1988, 10.)*

Even though there obviously are a lot of similarities between media organizations and other, more traditional manufacturing organizations, and even more with information intensive organizations, media organizations are unique for a number of reasons that partly legitimate the existence of the media management field. John M. Lavine and Daniel B. Wackman (1988) introduced their five item list of factors that give media organizations their unique characteristics and distinguish them from other organizations. Albarran (2006, 3) has also used this five item list.

1. Nature of the product
2. Types of employees
3. Special organizational factors in media organizations
4. Media's unique role in society
5. Blurring of lines between traditional media

A closer look at this list is needed. Most attention will be paid to item number 2 because that includes also the employee-creativity aspect, to which I'm mostly focusing in this study.

3.1. Nature of the product

Most media products have a very short production- and life cycle. Once a message reaches its audience it loses much of its value (Lavine & Wackman, 1988, 14). The life cycles obviously vary between different types of media: books and movies generally have a longer life cycle than newspapers, for example. Timing is also crucial in media products. If messages are not produced and distributed in a timely and effective manner, they also lose their value (Lavine & Wackman, 1988, 15). Effectiveness, timeliness and perishability are closely linked together and collectively they have important implications.

Media companies must produce a new product during every production cycle: a new issue of the newspaper or magazine; a new episode of a television program or newscast; a new advertisement, book, record, or movie (Lavine & Wackman, 1988, 15). Of course, creation of the new product doesn't start from scratch every time: newspapers and magazines have standard layouts, both in their print versions and online versions, there are more and more internationally known formats in radio and television, and even many well known songs are translations from original versions. However, in many other industries, more often than not changes take place in the packaging of the products instead of the content (Lavine & Wackman, 1988, 15). In media the reverse is true; the packaging remains the same, but the content of the product partly changes. Partly because standardized layout and graphic design of newspapers or magazines for example can be viewed as both packaging and content.

Reca (2006) shares the insights of Lavine and Wackman and propose two elements and three distinguishing points of view that are characteristic for media products. The two elements are the immaterial side of the product: the content and the material side of the product: the packaging in which the content is delivered. The three characteristic points of view to media products describe their role in society. Media products can be seen as information products, multiple use products and skilled products (Reca, 2006). These three viewpoints emphasize the informative, multidisciplinary and skill-demanding role of the media.

Picard (2005) adds one more aspect to the discussion about the special nature of media products: the development of product portfolios by media companies. Product portfolios are created when companies begin producing and offering more than one product to the market (Picard, 2005). This development has been evident all around the world as media conglomerates continue to grow through acquisitions as well as by developing and launching new products at accelerating pace. In the past not that long ago, newspaper companies, for example, used to produce one newspaper and increasements in products were often made by replicating the original product. As the size of the product portfolio grows, significant change is sometimes required in company strategy, organization, and administration, as well as in product development activities, marketing, and customer service (Picard, 2005, 1-2).

These characteristics and distinctions, when compared to other manufacturing organizations, create major challenges for the managers of media organizations. Tremendous deadline pressure demands for very coordinated workflow. At the same time, constant creativity is required from media workers. In a more traditional organization, a great deal of creativity is required to produce the first product, from there on the following products should resemble the first product as much as possible (Lavine & Wackman, 1988, 16). Managers with knowledge, skills, and experience in one media field are suddenly asked to manage multiple products which is problematic because managers in media have typically been raised through the organization without significant business education and with limited understanding of strategy and portfolio management (Picard, 2005).

3.2. Types of employees

The nature of an information product demands that the staff who produce it be educated, professional, extremely hard working, and, in many cases, very creative (Lavine & Wackman, 1988, 15). If one wants to make a distinction between media organizations and many other information intensive organizations, high level of creativity is the key. Media industry is a creative industry and the products that organizations create can be described as creative products produced through creative processes. Although new technologies, for example, that clearly impact on the media are important, an information organization's workers are its most valuable asset. Sophisticated equipment comes and goes, but when a new message must be

created with each cycle, what counts is the abilities of the staff who use the equipment to form the message (Lavine & Wackman, 1988, 16). Since the concept of creativity has a very central role in my thesis, I will describe and analyze the concept in more detail in later chapters that focus on creativity.

Media managers also face other issues and challenges with their employees. One challenge is that many media employees view themselves as members of the profession first, and as members of the organization second (Lavine & Wackman, 1988, 17). More often than not, media workers also think of themselves as creative persons and employees. In this situation, managers need to be very aware of different standards of professions that they have working for their company and make sure that organizational standards don't collide too much with the professional standards. Staff members are more likely to side with the profession than with the firm (Lavine & Wackman, 1988, 17). An example of such event could be an acquisition of a smaller company by a large conglomerate, and an attempt to change original company values or culture. There are many cases where employees have jumped ship and demonstrated stronger commitment to profession rather than organization.

Another distinguishing and demanding challenge that media managers face is the fact that they often can't simply look out their office windows and observe and supervise their employees working (Lavine & Wackman, 1988, 17). Many of their employees are out working and acting on behalf of the firm, unsupervised. Although new technology has brought tools for managers to supervise their employees work, one must also keep in mind the fact mentioned above; organizational standards can't be completely contradictory to professional standards. Certain level of freedom and independence is undeniably characteristic to journalistic work, for example, and media managers need to be able to live with this fact.

When employees are more committed to their profession than the organization, it also creates challenges in rewarding and motivating for media managers. Media companies are highly dependent on talented individuals, so being able to create some commitment to the organization is crucial for them. In many cases, external rewards such as financial benefits, are not the best means in motivating creative workers, but offering resources such as time and tools as well as opportunities for

self-development and career advancements may have a better effect. (Davis & Scase, 2000, 133-135).

3.3. Special organizational factors

One might think that the best structure for companies in media industry would be one that is stable, very organized and predictable. How else would the companies be able to continuously meet daily deadlines and managers maintain their mental health in an increasingly fast-paced, dynamic and constantly changing environment? Not too long ago, dominant structures of media organizations could be described that way. Lately, modern management thinking has suggested that not being as formal and preferring a flexible, horizontal structure would help media organizations meet their goals better than traditional models that prefer vertical hierarchy. In addition to time- and deadline-pressures, media managers are also dealing with challenges in producing media products that are fresh, innovative, informative and meet the desired quality standards. (Lavine & Wackman, 1988, 17.)

The two objectives mentioned above are somewhat contradictory. In order to achieve the latter goal, employees must have a certain level of freedom and independence. It is impossible to produce innovative work if one is completely tied up in hectic work schedules. Media managers' work is balancing between the two objectives. Jani Rajaniemi (2010) explored factors in organizational structures that inhibit creativity and innovativeness in media companies in his dissertation. These factors included hierarchy, coordination, communication, power, and intangible assets. Managers have to be able to find balance in levels of hierarchy and regulations, distribute and coordinate work in a way that employees don't get stuck in their comfort zones and in one place but constantly find challenges and opportunities to develop themselves. Managers are also in charge of the communication between different processes and departments and if they neglect this responsibility, the lack of communication inhibits creativity and innovation. In addition to these, managers also need to be aware of how power is being used in their companies and that bringing up new ideas doesn't become an exclusivity to some employees. Also, maintaining awareness about working environment and -climate is crucial in order to meet objectives. (Rajaniemi, 2010.)

Küng (2008, 180-184) describes organization as an appearance of its strategy. Strategy, then, is often changed and reformed according to external and environmental demands. As the environment changes, changes in strategy need to be made as well. In media industry, the environment is, and has already, changed radically and old organizational structures and business models are making room to new ones. Küng introduces six different future developments that are about to change present dominant structures in media industry.

First of all, a number of theorists and scholars predicted the fall of conglomerates and extended fragmentation, but instead recent developments have been quite the opposite. Conglomerates have continued to grow and have become increasingly international and global through both acquisitions and by launching new products. Another obvious and challenging development has been the rise of an internet-era that creates fundamental challenges for media companies as it reshapes companies' portfolios, platforms and the very core of their traditional business models. Many companies are having difficulties in adapting their organizational structures to this development. Third, recent developments have brought completely new kinds of companies to the industry, trendsetters one could say, that have taken the leading edge instead of more traditional companies. Küng suggests that older companies may be prisoners of their existing organizational cultures and structures and hence have difficulties in adapting to new environments. Fourth and fifth development suggested by Küng are linked together. It has become evident that networking is increasingly important and useful in media industry as well and overlooking networking might be fatal. The last development that can be seen in other industries as well, is the emergence of ad hoc -organizations, organizations that can be formed even for a single project in order to be as flexible as possible and to meet very specific needs quickly. (Küng, 2008, 180-184.)

3.4. Societal role of the media

Everyone of us must have heard of different terms to describe the media: *watchdog*, *the fourth estate*, *gatekeeper*. These terms give us an idea of the special societal role of the media. Media companies nowadays are mostly profit seeking private businesses but most of them say to serve the public interest as well in their

strategies. There's not really a decrease in the media's societal role in sight as new technology ables media products become increasingly ubiquitous in our daily lives.

The media is also protected, as well as regulated, constitutionally. The media is seen, and companies also see themselves as users of freedom of speech and they undeniably hold tremendous power in affecting public opinion and interests. Hence, in addition to audience the media is targeting their products to, companies and their actions are under legislators' supervision. Demands and requirements for credibility, truthfulness, fairness and access are higher for media companies than most other companies. Failures and misdemeanors in those are often treated publicly and then, media managers are the ones who are responsible. (Lavine & Wackman, 1988, 17-18.)

Napoli (2006) agrees with Lavine & Wackman and underline the concept of public interest. The concept of public interest brings a less commercial perspective to daily work of media managers. In addition to efforts of turning in and maximizing profit, media managers need to take into account the diversity of the audience and maintain objectivity. Hence, public interest is both an ethical and legal imperative that the media needs to acknowledge. (Napoli, 2006, 275-285.) There are often contradictions between ethics and legislation and that again creates challenges for media workers. Legislation and regulations may require things that can be considered unethical and, on the other hand ethics may guide one to do things that contradict with legislation and regulations.

As I said earlier, there is no decrease of the media's societal role in sight, but the role is about to change in the future. Companies need to be responsible to their shareholders and continue to find ways to do profitable business while also maintaining the public interest aspect. Scholars have predicted that the commercial aspect will take the upper hand between the two objectives because regulations towards media industry have been made less strict during recent years. Highlighting profitability over public interest will mean changes in both ethical and legal positions of the media. (Napoli, 2006, 275-285.)

3.5. The blurring of lines among traditional media

There was a time when different media organizations could clearly distinguish themselves from others with their products. Some were dealing strictly with print media, some with tv and some were doing only radio. However, as the ownership of media companies started to centralize and media conglomerates began to emerge, using multiple channels offered a number of benefits for companies. This change towards "multi-channelism" has been supported by rapid technological development of the recent decades that has made it very feasible for media companies to distribute messages to multiple channels easily to reach bigger audiences and bigger advertising income. Newspapers publish most of the news that are in the actual newspaper online as well. Since the articles are written using electronical devices in the first place, it is relatively easy to publish them both online and on print. Furthermore, those news are often read in the ether as well because many newspaper publishers also have radio stations in their product portfolio.

The blurring of lines can be described with the term *convergence*. The concept of convergence was first introduced in the late 1990s, and it remains as a very imprecise concept and can mean a number of things and directions of development in media industry. Küng (2008, 92-94) has three different kinds of definitions for convergence: *convergence of delivery platforms*, *convergence of devices* and *convergence of industries*.

The convergence of delivery platforms is a set of definitions that see the development of digital transmission technologies as the primary drivers of change. The idea of this lies in the idea of information superhighway that was popular in the 1980s (Küng, 2008). The big vision in the convergence of delivery platforms is that there once would be a broadband infrastructure through which voice, video and data could be delivered, processed and stored similarly and everything would be available to users on-demand. Network definitions have also been in favour of policy makers in a number of countries (Küng, 2008).

Opposed to the theory of a universal pipeline, set of definitions of convergence of devices sees products and services as the key things in convergence. According to this definition, there would once be an ultimate, multi-purpose convergence device

that would combine factors of converging sectors (Küng, 2008). Yoffie (1997: 2) defines this view as 'the coming together of previously distinct products that employ digital technologies. The uniting of the functions of the computer, the telephone and the television set.'

Finally, the set of definitions of convergence of industries view convergence in a way where content (media), computing (information technology) and communications (telecoms, broadcast distribution) industries fuse together, driven by technology, into a new media and communications sector (Küng, 2008). Nicholas Negroponte (1979) of the MIT media lab is known as the originator of this idea of convergence and Bradley and Nolan (1997) Developed the so called 3-C model of convergence, where computing, content and conduit fuse into something called new media. Also, a subset of convergence of industries is corporate convergence where companies from one industry acquire, ally or start new companies with other firms from other industries (Küng, 2008).

Elements of all the above-mentioned definitions of convergence can be seen in our daily lives today. Fast, broadband internet connections are increasingly available and all kinds of content is delivered and stored through those networks. Laptops, smartphones and touchscreen computers such as the iPad are devices that all combine previously distinct products into multi-functional devices. There are also even larger-scale concepts available, such as Microsoft or Apple Home where even more functions can be controlled with a single device. Convergence of industries is also happening in the forms of new social networking services, such as Facebook and Twitter, for example. These kinds of services combine content (both user and company provided), information technology and communications and have formed something completely new and unpredictable. Recent events have also shown what kind of power these tools can have in political field and creating phenomenoms. Arab Spring and Occupy Wall Street movement can be mentioned as examples.

4. Creativity

4.1. Defining Creativity

There has been a considerable amount of literature published about creativity and its dimensions. Koestler (1964) attempted to describe the conditions which give rise to artistic creativity and Morgan (1989) among others has studied how to nurture creativity in various work settings.

Leading creativity researchers share more or less the following definition of creativity: "Creativity is the ability to produce work that is both new and valuable" (Csikszentmihalyi, 1996; Amabile, 1998; Sternberg, 1999). New means unusual, unique, varied, original and introducing something new that wasn't there before. Valuable indicates that the product or idea is useful, serves a purpose and maybe solves a problem. In order to do this, the idea needs to be implemented.

Csikszentmihalyi (1999) defined creativity as an idea that is original, valued, and implemented. His general model of creativity is shown in the figure below. Creativity is most often seen as an individual characteristic, as the insight of an individual genius (Csikszentmihalyi, 1999).

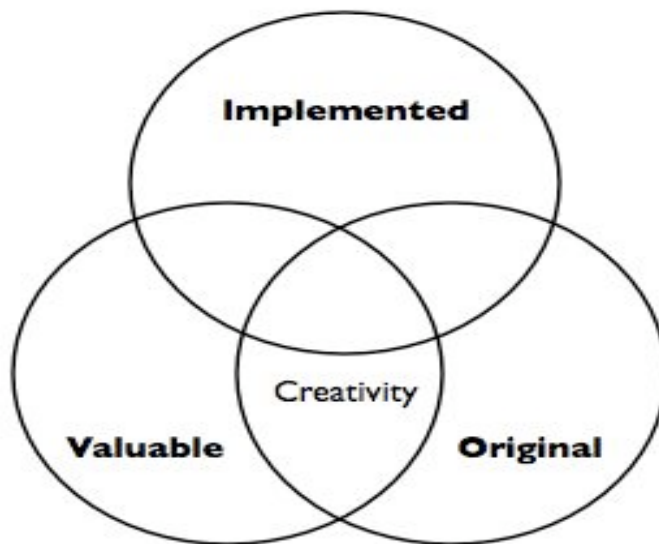


Figure 2. *General model of creativity.* (Csikszentmihalyi, 1999)

Definitions of creativity reveal that creativity is very subjective and hence difficult to measure.

4.2. Creative Process

The creative process refers to the sequence of thoughts and actions that leads to novel, adaptive productions (Lubart, 2001). The most well-known model describing creative process is the four-stage process model developed first by Wallas in 1926 and has been validated by a number of researchers (e.g. Lubart, 2001). The models' origins lie in individual thought processes, but it is used for understanding different creative processes. The four phases of creative process according to the model are:

1. *Preparation.* This phase is characterized by gathering necessary data and information for the process. The problem is investigated in many directions.
2. *Incubation.* The second phase refers to the implicit cognitive process where the problem is thought out unconsciously. This phase is primarily individual.
3. *Illumination.* In the third phase, best ideas rise above the rest and cut across consciousness.
4. *Verification.* The validity of the idea is tested and the idea itself is reduced to exact form. In this phase it is evaluated, whether the goals and values are met.

Phase 1 is characterised by sort of free-riding at conceptual level, putting out and sharing a number of ideas, many of them unrealistic even. Phase 1 doesn't require much resources or control since not too many people are involved and not much money, for example, is at risk in this phase. In phase 2 the ideas are narrowed down and general structures of possible product begin to shape. In this phase more people become involved and more resources are required and are at risk also. Hence, more control is usually introduced too. Phase 3 is a freezing phase. In this phase more attention is paid to details and again more resources are required. In phase 4, finalized product is introduced and evaluated. Possible corrections can be made too. In the fourth phase, less resources are usually required than in the third phase.

During the creative process the four stages constantly overlap each other as different problems are explored (Martens, 2011). The development of the process can be linear or spiral. The creative process is not only about problem solving but, to some extent, about problem finding as well.

A concept often related to creative process in creativity literature is the concept of flow. One of the leading creativity researchers, Mihaly Csikszentmihalyi (1996) introduced the concept of flow and concluded that one major characteristic distinguishing creative people is their capacity to experience that flow. Flow means the experience where one may lose track of time and feel extremely engaged to an activity and confident about their abilities. People are intrinsically motivated and are so fully focused on what they do that they forget everything else around them, including the physical surroundings (Csikszentmihalyi, 1996). It is easy to relate to ideas about this concept when thinking recent stories behind many successful web-based companies for example. Most of the work behind many well-known services, such as Facebook, was done in very modest conditions and with no or very little external rewards. Florida (2002) also argued that when people have the flow of their creative work interrupted, it typically takes them 20 to 30 minutes to refocus (Florida, 2002, 125). This should be taken into account by managers as well. Providing employees with work places where one can work for longer stretches without being interrupted would be one simple practical solution for instance.

4.3. Creative Individual

"Creative people tend to be insecure, egotistical, stubborn, rebellious, poor timekeeping perfectionists who only seek fame" (Fletcher, 1990).

Most attention in creativity research has been paid to creative individuals and characteristics and qualities of creative individuals. It is very likely too that when one is asked to name a creative person for example, well-known artists, filmmakers and scientists, such as Leonardo Da Vinci, Salvador Dali, Tim Burton, Nikolaus Kopernikus and the likes may come to mind. The concept of creativity is perhaps too strongly related to such highly creative people and many may think that creativity is an exclusive gift given at birth to chosen few. This assumption has begun to change however.

Abraham Maslow (1943) proposed his famous *hierarchy of needs* -theory in his paper titled "A theory of human motivation" published in 1943. In the theory Maslow identifies five different levels of human needs. The levels are *physiological, safety, love/belonging, esteem* and *self-actualization*.

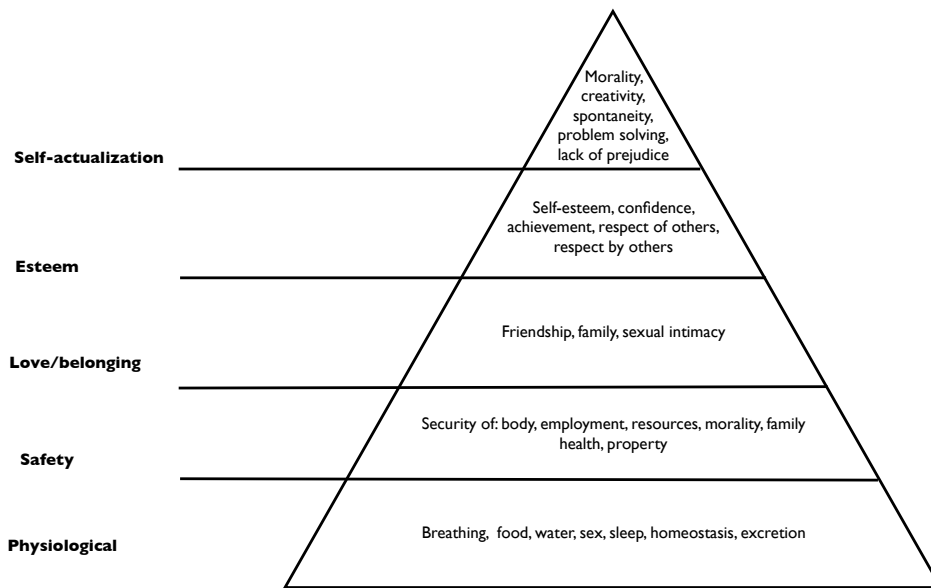


Figure 3. *Maslow's hierarchy of needs* (Maslow, 1943)

The foundation of the pyramid is laid by physiological and safety needs which include breathing, food, water, security of body and health, and resources. The top part of the pyramid consists of esteem and self-actualization needs, including confidence, respect of and by others, problem solving and creativity. In today's world, work can be seen as a means to meet many of these needs, including the needs of self-actualization for many people. Media workers, along with many other highly educated professionals can be seen as representatives of a profession through which they are looking for possibilities for self-actualization instead of just resources to fulfill more basic needs.

Some scholars say that creativity is not so much inborn, but more an attitude towards life (e.g. Sternberg, 2007). This idea suggests that anyone can be creative if they only want to do so. This approach is also more fruitful for the study about creativity in organizations. Scholars do recognize some personal qualities that are important for creative performance, such as motivation (Amabile, 1998) and ability for complex thinking (Csikszentmihalyi, 1996). Motivation enables creative workers to combine long periods of work with passion and high level of interest to work. There are two kinds of motivations: intrinsic and extrinsic motivation. Intrinsic comes from within the person: the person is motivated because the job itself is satisfying or challenging. Extrinsic motivation comes from the environment. One is motivated because there is

an external reward waiting for a job well done, such as a financial bonus. (Amabile, 1996.)

Complexity, and many other personality traits, are perhaps best explained through Csikszentmihalyi's ten paradoxical personality traits of the creative individuals. Creative individuals show tendencies of thought and action that in most people are segregated. They contain contradictory extremes; instead of being an individual, each of them is a multitude (Csikszentmihalyi, 1996). The ten item list of paradoxical personality traits include:

1. Creative people have a great deal of physical energy, but they're also often quiet and at rest.
2. Creative people tend to be smart yet naive at the same time
3. Creative people combine playfulness and discipline, or responsibility and irresponsibility.
4. Creative people alternate between imagination and fantasy, and a rooted sense of reality.
5. Creative people tend to be both extroverted and introverted.
6. Creative people are humble and proud at the same time.
7. Creative people, to an extent, escape rigid gender role stereotyping.
8. Creative people are both rebellious and conservative.
9. Most creative people are very passionate about their work, yet they can be extremely objective about it as well.
10. Creative people's openness and sensitivity often exposes them to suffering and pain, yet also to a great deal of enjoyment.

Creative people work long hours and concentrate deeply to their work, while appearing with a great deal of energy and enthusiasm. It seems that their energy is internally generated, due more to their focused minds than to the superiority of their genes (Csikszentmihalyi, 1996). However, creative people are not always active, concentrated and energetic; they also rest often. The important thing is that creative people control their energy and it can very poorly be ruled by calendars, external schedules or such. When necessary, creative people can focus their energy like a laser beam, but when not, they immediately recharge their batteries (Csikszentmihalyi, 1996). It is important to understand that the strong changes in the

rhythm of activity are very important for the success of their work. This tendency was not inherited with their genes; it has been learned through trial and error and has become a strategy for achieving their goals (Csikszentmihalyi, 1996).

How smart creative people in general actually are is open to question (Csikszentmihalyi, 1996). Among people who make or have made important creative contributions, level of general intelligence is most likely above average. Later studies suggest that the cutoff point in IQ number would be around 120. It might prove difficult to do creative work with a lower IQ, but an IQ that goes beyond 120 does not necessarily imply higher creativity (Csikszentmihalyi, 1996). The history has many examples of individuals who have showed high levels of wisdom, insight and creativity, while showing immaturity and childish characters as well. Mozart, Hunter S. Thompson and Michael Jackson come to mind, at least.

Researchers are quite unanimous that creative people often have a playfully light attitude (Csikszentmihalyi, 1996). However, it doesn't mean that creative individuals have no discipline to them, in fact they may work later to the night and more hours than their less driven peers.

In order to go beyond what is considered real and to be able to create new ways of doing things, one needs to be able to leap into imagination at times. New ideas are often viewed as fantasies without relevance to reality at first by the public, but the relevance becomes apparent later.

In current psychological research, extroversion and introversion are considered the most stable personality traits that differentiate people from each other and that can be reliably measured (Csikszentmihalyi, 1996). Creative people, however, seem to be able to exhibit both extroversion and introversion simultaneously. Creative people can also be humble and proud at the same time. They acknowledge their accomplishments and that provides security, confidence, even pride. At the same time, they are also aware that their accomplishments are based on previous contributions and put their own in perspective. Creative people may also lose interest in past accomplishments rather quickly and move their focus on future projects.

When tests of masculinity/femininity are given to young people, over and over one finds that creative and talented girls are more dominant and tough than other girls, and creative boys are more sensitive and less aggressive than their male peers (Csikszentmihalyi, 1996). Creative people are also both rebellious and conservative. It is impossible to create new without having first internalized an area of culture (Csikszentmihalyi, 1996). Being only one; rebellious or conservative, won't lead to creative outcomes. Being only conservative changes nothing, while being rebellious without knowing traditions most likely causes only destruction. One needs to know the tradition and be willing to take risks in order to be able to change it.

Creative people are passionate about their work but can be very objective about it too. Without the passion, we soon lose interest in a difficult task, yet without being objective about it, our work is not very good and lacks credibility (Csikszentmihalyi, 1996). Creative individuals' high level of sensitivity is both a gift and a curse; it exposes them to a great deal of enjoyment, but does that to suffering and pain as well. Creating something new requires personal attachment but when one is trying to change something, that also invites criticism and even vicious attacks. Perhaps the most difficult thing for creative individuals is the sense of loss and emptiness they experience when they cannot work for some reason (Csikszentmihalyi, 1996). Then again, when a person is motivated and working in the area of one's expertise, worries and cares fall away and time may become meaningless.

In Sternberg and Lubart's handbook of creativity (1999), Feist (1999) studied the personal characteristics of scientists and artists and found that they showed high levels of a) autonomy, independence, and introversion; b) energy, achievement, drive, and self-confidence; c) openness, flexibility, imagination, and tolerance for ambiguity; and d) arrogance, hostility, and power needs. Feist (1999) also found a difference between artists and scientists in personal characteristics they showed. Artists tended to be less socialized and less conscientious than scientists that he studied. Amabile (1996) and Ekvall (1999) have also found that many attributes distinguishing creative individuals are rather stable across fields. These attributes included motivation, endurance, intellectual curiosity, emotional stability, commitment and an aspiration for self-actualization (Amabile, 1996; Ekvall, 1999). Rasulzada (2007) argued that cognitive processes such as divergent and convergent thinking, conceptual combination, transformational processes and problem finding are related to creative

thinking processes and creative individuals show high levels in these processes (Rasulzada, 2007).

4.4. Organizational Creativity

Individual creativity and group creativity are two different things and creativity within an organizational setting is not simply individual creativity that happens at work (Williams & Yang, 1999). Woodman (1993) defined organizational creativity as the creation of a valuable useful new product, service, idea, procedure or process by individuals working together in a complex system (Woodman, 1993). Individual creativity is necessary for creativity in organizations to occur, obviously, but it is not enough alone if other factors affecting creativity in organizations are neglected.

The need for the study of organizational creativity drives from the wider societal change from modern industrial society to postmodern information society. Organizational models built for modern industrial society were designed for an era far more stable than the one we are living in now (Williams & Yang, 1999). Prior models emphasized predictability, control, cost-effectiveness and rational thinking. In organizational models built for modern industrial era, employees were easily replaceable and jobs were clearly defined and structured. Work was often manufacturing something using an assembly line and took place in factories. The organizational approach emphasizing control has actually had the effect of minimizing employee creativity (Williams & Yang, 1999).

Organizational creativity has been studied by many people from both the fields of business and applied psychology. A number of factors affecting creativity have been addressed in the studies. (Moultrie & Young, 2009) Much of the work exploring organizational creativity, has focused on the factors which influence creative outcomes in firms (Ekvall, 1996; Amabile, 1997). A number of factors have been identified in these studies and can be generalized to a number of industries as well (Moultrie & Young, 2009).

Creative climate is a term developed by Ekvall (1996) defining how an organization's culture manifests itself in the creative output from its employees. To measure creative

climate, Ekvall has developed a 50-question tool, named creative climate questionnaire (CCQ).



Figure 4. Ekvall's model of creative climate (1996)

Teresa Amabile developed a componential theory of organizational creativity. The model recognizes that creativity can be considered from the perspectives of the individual, the team and also the wider environment (Amabile, 1997). Amabile also developed a 78-item measuring tool named KEYS-questionnaire.



Figure 5. Amabile's componential theory of organizational creativity (1997)

In their exploratory study about organizational creativity, Moultrie and Young (2009) took an effort to combine the two models in order to compare the two models and to achieve better representation of organizational creativity. A table summarizing the comparison of themes can be found below.

Theme	Amabile's model (1997)	Ekvall's model (1996)
Time	Sufficient time to produce novel work	The amount of time people have for elaborating on new ideas
Risks	Orientation towards risk...versus maintaining the status quo	Tolerance of uncertainty in the organization
Conflicts	Absence of political problems and "turf battles"	Personal and emotional tensions
Rewards	Reward and recognition for creative work	Ideas and suggestions are received in attentive and supportive way
Challenge	Individuals are committed to the work they are doing	People experience joy and meaningfulness in their job and therefore invest much energy
Debate	[Individuals challenge each other's ideas in constructive way	Encounters and clashes between viewpoints and ideas
Freedom	Allowing procedural autonomy	Independence in behaviour exerted by the people in the organization

Table 1. *Comparison of themes from Amabile and Ekvall (Moultrie & Young, 2009)*

Perhaps the best model describing creativity in an organizational setting is provided by Mihalyi Csikszentmihalyi. Csikszentmihalyi developed a framework for creativity called the *systems model* (see figure 6.) . In this model creativity is seen as much more than exclusively as an individual, mental process. Csikszentmihalyi suggests that creativity is as much a cultural and social as it is a psychological event (Csikszentmihalyi, 1999). Good new ideas do not automatically translate into accepted creative products, other factors play a role in that process as well. Whether an idea or product is creative, does not depend on its own qualities, but on the effects it is able to produce in others who are exposed to it (Csikszentmihalyi, 1999). The systems model builds an intersection where individuals and their personal backgrounds are in interactive relationship with domain and traditions, and decision makers and society at large. Creativity is a process that can be only observed at this intersection (Csikszentmihalyi, 1999).

The systems model among many other creativity models and theories reminds us that original thinking does not exist in a vacuum, but always refers to something old and builds on top of traditions and existing patterns. Creativity occurs when a person makes a change in a domain, a change that will be transmitted through time and becomes tradition (Csikszentmihalyi, 1999). Individuals' personal qualities or position

within the domain may have an effect on, whether one is likely to make such changes. Even the greatest ideas can be quickly forgotten and changes will not be made unless they are approved by gatekeepers, that is, the field.

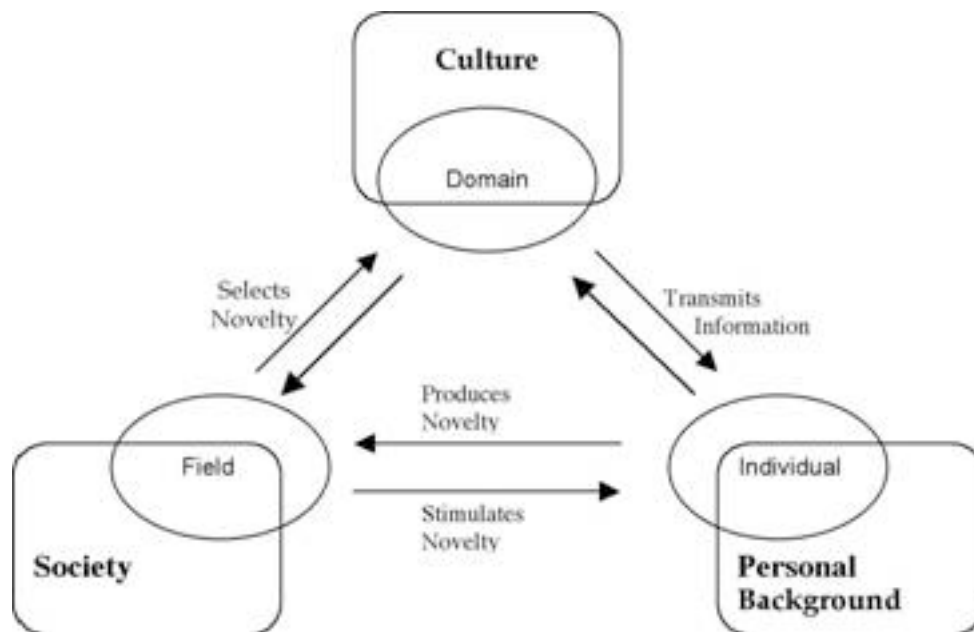


Figure 6. *The systems model of creativity. (Csikszentmihalyi, 1999, 315.)*

Csikszentmihalyi defines the field in a following way: decision makers within a domain who decide what belongs and what does not belong in domain (Csikszentmihalyi, 1999). The field, obviously, is in a key position for the incidence of creativity. If the field is not receptive to creativity and innovation, it does not matter if there were great individuals with novel ideas willing to change the domain and create new tradition. Also the field's criteria for accepting novel ideas is important. The field may fail to recognize good ideas because of too tightly determined criteria. The level of independence of the field plays a role too. Too high level of either dependency or independence is harmful for creativity (Csikszentmihalyi, 1999). Csikszentmihalyi also notes that if one wishes to increase the frequency of creativity, it may be more useful to work at the level of fields than at the level of individuals.

According to Csikszentmihalyi (1999) there are a number of factors in domains that affect the occurrence of creativity. Historically it becomes evident that certain domains tend to attract more gifted young people at certain times, which increases the likelihood of creativity, Renaissance and Florence can be mentioned as an example. Useful new ideas are likely to arise from centers where people from

different cultural backgrounds are able to interact and exchange ideas (Csikszentmihalyi, 1999). Johansson (2004) also embraced this idea. He argued that most groundbreaking ideas are found at the intersection of diverse fields, industries, disciplines and cultures (Johansson, 2004). The stage of development of the domain effects the occurrence of creativity. If the symbolic system of the domain is loosely integrated it becomes almost impossible to assess whether a novelty is or is not an improvement to status quo (Csikszentmihalyi, 1999). Thomas Kuhn (1962) remarked that domains where all the basic questions have been solved often appear as boring and unattractive for young and potentially creative people because of the lack of opportunities (Kuhn, 1962). Accessibility of the domain also affects. The higher the barriers to entry are, the smaller the likeliness of creativity to occur becomes (Csikszentmihalyi, 1999).

Before a person can introduce creativity, he/she must have access to domain and must want to learn the rules and symbolic system of the domain, motivation becomes important. The individual must also have the ability to convince the field about the virtue of the novelty of the idea or product. The novelty of the idea or product must also be socially evaluated and validated. The field needs to have a necessary level of interest towards creativity and innovation. Resources from the field are necessary in the majority of occasions. A certain level of openness and interest towards allowing a change to happen are also required to achieve truly meaningful creativity and innovation.

4.5. Managing Creativity

"Managing creativity, I've discovered, means taking most of what we know about management and standing it on its head." (Sutton, 2001)

Management and creativity are often seen as contradictory terms. This reflects a common view that in order to be creative, one needs to have a certain level of independence and freedom from the control of others. The term "freelance" is often associated with creative workers, such as journalists, researchers, painters, musicians, and many others who work beyond a more commonly known employment relationship and usually for a number of companies instead of just one.

Howard Davis and Robert Scase (2000) wrote that freedom is seen as a necessary prerequisite for creativity because these activities can not be precisely defined and measured. Management, then, is often seen as a mechanism of control and coordination where being able to show clearly defined and measurable results is important. Partly from this contradiction emerges the belief that organizations most likely are not capable of realizing the necessary prerequisites for being creative, but organizational rules and authority inhibit creativity instead.

Alternative ideas and theories to increase organizational flexibility and dynamism have been developed, however. Mayo (1975) introduced an informal social organization in attempt to increase employee morale and motivation. The term *teamwork* has been emphasized in a number of theories as well, when *the art of Japanese management* (Pascale and Athos, 1981) was under discussion.

The contra-positioning of management and creativity is flawed (Davis and Scase, 2000) because it fails to recognize the diversity of organizational forms or styles of organizational control (Morgan, 1986). Equally, if the concept of creativity is not given some specificity so that it can be used for organizational analysis, it has little descriptive or analytical value (Davis and Scase, 2000). It is true that many of the management principles developed for the needs of manufacturing society respond poorly when one needs to work with and manage educated knowledge-based employees and creative professionals, but since there has been a clear shift towards post-industrial information society, management processes and the design of organizations have also had to adapt, at least to some extent.

Hamel (2007), on the other hand, concluded that in many industry-leading organizations, a number of outdated management principles are still used on daily basis. On the other hand, Hamel introduced a number of examples where radical innovations have emerged from new management practices and management innovations. According to Hamel management innovations bring along competitive advantages when at least one of the following conditions is fulfilled:

1. Innovation is based on new management principle that contradicts with the management principles used thus far.
2. Innovation is general to the extent that it has to do with several processes and working methods.

3. Innovation is a part of ongoing, fast-paced organizational innovation and renewal.

The management innovations Hamel mentioned as examples included Whole Foods Market, Google, W.L. Gore and Cisco for example. Many of the innovations and organizational renewals had to do with themes mentioned earlier in table 1. Whole Foods has been able to achieve competitive advantage through giving their employees considerably more freedom, autonomy and power in decision-making than other companies in grocery retail business. Also, rewarding systems and their openness encourage employees to healthy competition within organization. (Hamel, 2007.)

W.L. Gore abandoned organizational hierarchy and built their organization to resemble a network instead. Working units are kept relatively small and there is no middle management in the organization. Open communication, distribution of information has seemed to work better in network organization compared to traditional hierarchical organizations. Lack of middle management and formal organizational structures also give employees a high level of independence and autonomy at work, along with encouraging atmosphere for presenting new ideas and constructively challenging others. W.L. Gore has also strategically promoted diversity in their organization by placing people with different backgrounds to same working facilities. Employees are also allowed to use 10% of their working time to projects they can choose or start themselves. (Hamel, 2007.)

Google has made their 70-20-10 work time model quite famous. At Google employees are required to spend 70% of their working time on developing the core business. 20% of work time is spent on expanding the core business. The remaining 10% is spent on new projects and business opportunities. Altogether employees are allowed to use 30% of their working time on something outside of the core business. Usage of this working time is not monitored or supervised at all. Hamel refers to Google's financial statements from year 2007 where it becomes apparent that more than half of new product launches have originally emerged from "20 or 10 projects". (Hamel, 2007.)

Klijn & Tomic (2005) also indicated steps that management can take in order to promote creativity in organizations. These steps include promoting open

communication, including everyone in the innovation process to suggest new ideas, sharing knowledge, promoting diversity, tolerating failure, setting challenging targets, rewarding and allowing time for creativity. (Klijn & Tomic, 2005.) All these aforementioned factors and ideas suggest that creativity indeed is not an unmanageable force of nature of which managers have no influence on. Actually, managers can affect organizational creativity and innovativeness a lot, both in good and bad.

5. Empirical part of the study

5.1. Selecting research approach

This study is a qualitative case study. Organizational creativity is a broad concept and a difficult one to measure numerically or statistically. In qualitative studies the emphasis is on experiences told by real persons and using that data to structure the theoretical review (Kiviniemi, 2001, 72). The aims of this qualitative study are not statistical generalizations, but describing and understanding the experiences of people who have been and are involved in creative work and managing creative work. The gathered data is reflected on the theoretical framework of the study (Tuomi & Sarajärvi, 2009, 87).

In the selection of suitable interviewees for this study, the principles of elite sampling were utilized. Elite sampling means that only people with sufficient knowledge and expertise on the studied subject are selected as informants for the research (Tuomi & Sarajärvi, 2009, 86). The criteria used in selecting informants for this research was that the participants would have:

- Experience in doing creative work and working in a creative organization
- Experience in managing creative work and creative people
- General interest towards the research topic
- Interest to be interviewed for the research

5.2. Case description & the participants

The case studied case company in this research is YLE Design department. YLE is the Finnish public service broadcasting company and the Design department is under Production unit in YLE organization. The Production unit is in charge of YLE's own program production as well as the management of production, technical service and facilities operations. I contacted Ilkka Rahkonen, the head of YLE Design Department via email to ask if he could recommend people in the Design department who would have interest in this topic and some experience in managing creative work and creative people. Rahkonen sent me a list of eight people who he thought would be suitable interviewees for this study. I contacted all eight of these people and got replies from seven of them. Of those seven, one didn't see herself as a suitable person to be interviewed for this study, and one said to be too busy to arrange time to be interviewed. The amount of interviewees I got for this study was hence five

persons at the YLE Design Department. Professional titles of these five persons included:

- Head of HR development
- Manager
- Technical producer
- Genre producer

The interviewees were promised their names will not be published in this study. Interviews with people who agreed to participate in this study were done in spring 2011 at YLE facilities in Pasila, Helsinki.

5.3. Execution and themes of the interviews

Interviews are particularly useful for getting the story behind a participant's experiences. The interviewer can pursue in-depth information around the topic. Interviews may be useful as follow-up to certain respondents to questionnaires, e.g., to further investigate their responses. (McNamara, 1999) Interview is also a very flexible method for gathering empirical data. It allows the researcher to repeat questions, clarify unclear terms or words and to have discussion with the subject of research. (Tuomi & Sarajärvi, 2009, 73) Interview also allows the researcher to sense different factors in interviewee's non-verbal communication. These observations can be further used in analysis of the research data. (Tuomi & Sarajärvi, 2009, 73). Because of the aforementioned factors, interview was seen as the most suitable and reasonable means to gather information about organizational creativity in media organizations.

Theme interview is also known as semi-structured interview. A semi-structured interview proceeds according to themes that have been decided on in advance. Additional questions are used to get more in depth information about themes. Interviews can be done in different ways: asking strictly the same questions in similar order, and using similar words from each interviewee or letting the interviewees proceed according to the themes without giving that much guidance or structure. (Tuomi & Sarajärvi, 2009, 75). In this study it was desired that the interviewees would share their own experiences as truthfully as possible without the interviewer guiding or interfering the stories that much. The interviews were executed as unformal discussions where the themes were not dealt with in any particular order. The

intention was to allow the interviewees to tell their experiences and thoughts as stories and in a way they personally were the most comfortable with. This way it was possible to see what kind of factors the interviewees emphasized when sharing their thoughts about organizational creativity and about creativity as a more general term. However, during each interview it was made sure that each of the themes that had been selected in advance, were dealt with. This was done by using additional questions about the theme or themes that did not come up or were not mentioned in the interviewees' stories at first. The intention of using these additional questions was to get answers and insights on the desired themes and topics without limiting the possibilities of the interviewees sharing their thoughts on other possible factors they saw as important. The interviews met the goals set for them. Each interviewee had genuine insight on the themes and about creativity as a phenomena and were willing to share their thoughts and discuss about the topic and themes.

The themes were selected by relying on previous research and literature, most importantly Amabile's (1997) componential model of creativity, Ekvall's (1996) model for creative climate and Moultrie & Young's (2010) article that combines the themes of the first two. The interviews conducted for this study are based on the combined themes of Amabile's (1997) and Ekvall's (1996) models found in the article by Moultrie & Young (2010) and an exploratory interview study by Amabile & Gryskiewicz (1987) in which 120 R&D scientists from over 20 corporations were asked to describe an example of high creativity and low creativity from their own work experiences. The interviewees were asked to pay attention and describe details in their examples that had to do with these themes:

- 1) Time**
- 2) Risks**
- 3) Conflicts**
- 4) Rewards**
- 5) Challenge**
- 6) Debate**
- 7) Freedom**

The interviews were begun by asking the interviewees to tell their names and titles and to briefly describe their work. After this, participants were also asked to first define creativity as they saw fit. After these, the participants got to describe an

example of both high creativity and an example of low creativity from their own work experiences. There were no fixed questions defined for this part, the discussions were very informal instead in this phase. The questions and the interview themes were sent to participants via email approximately a week prior to the actual interviews. This way the participants had some time to prepare for the interview and think about examples from their work experiences that would best suit as examples of high creativity and low creativity.

All of the interviews were done as individual interviews in places the interviewees had selected themselves. The intention of this was to find a place where the interviewees felt comfortable talking about the subject and where there were as few external distractions as possible. All of the interviews were recorded as mp3 files using a voice recorder application of the researcher's mobile phone. The interviews lasted approximately an hour on average. After recording the interviews were transcribed using ExpressScribe software. The transcriptions were done word-to-word. Four of the interviews were done in Finnish and one mostly in English with some short parts in Finnish. The total amount of transcribed interview data is 62 pages. The transcribed interview data was put to an Excel sheet (using Numbers software) according to interview themes. You will find the excel sheet as an attachment in the end of this study.

5.4. Analyzing the interviews

The basic analysis method for qualitative research is content analysis (Tuomi & Sarajärvi 2009, 91). The aim of this study was to gather thoughts and experiences about creativity from people who work in a creative organization and have experience in managing creative work and people, hence content analysis was the most appropriate method for analyzing the gathered data. Content analysis can, depending on the context, mean both content analysis and breaking down the content (Tuomi & Sarajärvi, 2009, 107). According to Tuomi & Sarajärvi (2009, 106) content analysis gives remarkably more information about the data than mere breakdown of the content. In this study the aim has been to analyze the content, not only break it down, and draw conclusions as well instead of only reporting the findings.

A common problem in many master's thesis' is that the theoretical part and the empirical part are distant from each other. In this study it was particularly important to try to avoid this pitfall because the sample of the study is not a very large one and theory is in important role. According to Eskola (2001) earlier research and the theory used in the study need to be connected with the analysis of the empirical data to achieve coherence between empirical analysis and theoretical framework (Eskola, 2001).

6. Analysis of the empirical data

In this chapter the empirical data of the study is analyzed. The analysis is based on five semi-structured interviews with different media managers, conducted at YLE Design department.

Data from the interviews was structured to an Excel sheet to help the researcher further understand, analyze and draw conclusions from the interview material. You will find this Excel sheet as an attachment in the end of this thesis. The sheet consists of translated, direct quotes, simplified expressions drawn from those quotes and connecting categories between different quotes. In the analysis chapters 6.2.-6.8, referring to the sheet is done with a coding technique presented below (see figure 7.):

Quote: "And when that day finally came and went on, we noticed that those solutions that we had taken risks with were the ones that produced the best results for that day and those were the most memorable things about it."

The corresponding quote can be found in the table 3 (T3), category (CA), row 2. Hence, a reference to this quote can be made using a code (T3CA2). As already stated above, this coding technique is applied to chapters 6.2.-6.8., excluding chapter 6.1., in which the interviewees' own definitions of creativity are reported and analyzed. In that chapter, referatons are simply made to table 1, and the individual cell in which the quote referred to can be found (e.g. E2).

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "we had our prejudices with our manager about this collaboration, and we acknowledged this prejudice. But we decided to take a positive attitude and see what this new person could give us"	Prejudice	Conscious risk taking
2 "And when that day finally came and went on, we noticed that those solutions that we had taken risks with were the ones that produced the best results for that day and those were the most memorable things about it"	Good results from risk taking	Conscious risk taking
3 "This particular manager was very introverted and didn't want to.. Wasn't too excited about it and didn't put himself to play."	Did not take risks	Negative climate for risk taking
4 "There was an atmosphere of fear more than atmosphere of creativity"	Atmosphere of fear	Negative Climate for risk taking
5 "In the early going you say 'there's no right or wrong answers to this, you're allowed to say wild and crazy ideas'"	Allowing wild and crazy ideas	Positive Climate for risk taking
6 "It's more about creating a feeling.. That my job matters, I can be bold in my work and I don't need to be afraid that something bad is coming to me as a result."	I can be bold, I don't need to be afraid.	Positive Climate for risk taking

Figure 7. *An example of the Excel sheet (table 3.)*

The analysis of the seven themes used in the interviews are structured to separate sub-chapters. The background information collected from the interviewees in the beginning of each interview is already dealt with in the chapter before and hence is not included in the Excel sheets either.

6.1. Defining creativity

After asking the interviewees their general background information and a free description of their work, the interviewees were asked to define creativity as they saw fit. All of the interviewees shared the idea of creativity being something new, an idea which is supported by practically all creativity researchers. In this study creativity is defined as something new and of value. The value aspect was mentioned by two of the interviewees (T1D2, T1E2). Four of the interviewees thought creativity is a basic human trait and is not exclusive to any chosen few people or people working in certain areas or fields, but is present in all organizational levels. One interviewee described creativity as a "penetrating term" in their organization (T1D3).

Three of the interviewees stressed the importance of community's acceptance for creativity. Creativity always requires individual creative ability, but for the new creative idea to be influential and of value as well, recognition or acceptance from the community is needed too.

"Creativity is also always linked to community. I mean, one can't really be creative only alone. Ideas need to be supported somehow you know." (Interviewee 5)

One of the interviewees stressed the importance of community recognition in a particularly interesting way:

"We've got all these flashy, artistic production designers who like to make things with their hands and have all these big visions and such. You always hear about those kinds of things and you don't see, when they think about the engineers we have in our technical department they don't see those guys as very creative. But then if you go talk to Nokia, they see those engineers as very creative people." (Interviewee 3)

Very similar kind of people can be viewed as possessing very different levels of creative ability in different environments. The remark above supports the idea of

creativity being a human trait present in all individuals as well as the importance of social recognition for creativity.

Three of the interviewees saw creativity having to do with the ability to question things and being able to see them from different angles and viewpoints (T1A3, T1C4, T1E2). Having knowledge and constantly developing that knowledge about possible solutions is essential for people in creative industries. Finally, two of the interviewees viewed creativity as hard work (T1A2, T1C2) which supports a classic quote by one of the great inventors in history, Thomas Alva Edison: *"success is one percent inspiration, ninety-nine percent perspiration"* (Edison, 1932).

6.2. Time

In the comparison of themes from Amabile and Ekvall by Moultrie & Young, time as a theme is defined as "sufficient time to produce novel work" in Amabile's model (1997) and as "the amount of time people have for elaborating new ideas" in Ekvall's model (1996). In all of the interviews conducted for this research, time as a theme came up a number of times, in both positive and negative examples.

6.2.1. Flexibility

Flexibility was a connective category that each of the interviewees mentioned in one way or another while talking about using of time in creative work and the importance of that to organizational creativity.

"I've never liked the idea that creative work would need to be done at certain time. Because everyone has their own inner rhythm. We use flexible working hours because if someone doesn't want to come to work at eight in the morning, there's no point in forcing them to do so when the job doesn't require it. People function best at different times of the day and one can never say that creativity should happen at certain time of the day." (Interviewee 2)

Creative work is different in nature compared to kinds of work where many daily work practices originally come from. More often than not, it would be possible to offer more individual work hour flexibility for example in organizations doing creative work. Different phases in creative process require different levels of simultaneous physical

presence of team members for example, so in phases where simultaneous presence is not essential, greater flexibility in working hours can be a positive thing. At YLE design, this also seems to be the direction they have taken in their company practices. One interviewee described the old practices and the development in the following way:

"They had production managers, producers and directors and they basically planned how production would be done. Two weeks of editing time, one week of director of photography working.. In some ways, you worked a bit like a logistics company." (Interviewee 4)

As in many other large organizations, in YLE also management practices used to be, and in many ways still are, taken from industrial companies and most of the individual employees did not have much power over their own working hours. According to the same interviewee this practice has developed to better direction recently, as the creative people who used to be treated as pieces of a logistics puzzle before, now have their say on project resources, including time, before final decisions are made (T2CA27). Today, the general usage rate of the subordinates of this interviewee is around 90% (T2CA29), so 10% of their time is left for other projects and they are encouraged to use that time for other projects. Google is probably the most famous example of using the 20% time (see e.g. Hamel, 2007) where employees get 1/5th of their work time to use on their own projects and are encouraged to do so. At Google, quite a few success stories have started on the 20% time and that success is also always well rewarded. At YLE the 90-10 ratio described by the interviewee does not apply for everybody though:

"For some people it's like being a nurse almost. And some people it's different." (Interviewee 4)

According to one of the interviewees, finding one's creativity and being able to see things from different angles requires stepping outside the daily routines (T2CA32). This view is supported by Frans Johansson (2004) for example. According to his theory of the Medici Effect, creativity and innovation often occur in intersections of ideas, concepts and cultures. If one is constantly occupied with daily work routines,

there is not much room or time for exposure to ideas, concepts or cultures coming from outside or unexpected origins. Allowing flexibility in individual work time can increase the possibilities to be exposed to ideas coming from outside and the probability of finding intersections where truly creative outcomes may emerge. One interviewee put her feelings about time usage this way:

"In the end it's the result that counts, so does it matter, where the person put the work in or how much he used time for it?" (Interviewee 1)

All of the interviewees thought that allowing flexibility in individual time usage is beneficial to creativity and probably increases the occurrence of creativity in their organization. This view is also supported by a number of organizational creativity researchers (Amabile, 1997; Ekvall, 1996; Florida, 2002; Moultrie & Young, 2009; Rasulzada, 2007).

6.2.2. Efficiency, time pressure and rush

Another sub-theme that came up in discussions about time usage with all of the interviewees was efficiency. At first efficiency may seem a little contradictory to the previous sub-theme, flexibility, but there is room for both of these concepts in creativity discourse as well. Two of the interviewees described their thoughts about efficient use of time very similarly:

"It is important to have freedom but you need efficiency as well" (Interviewee 4)

"But not too laid back, that produces nothing either." (Interviewee 2)

Efficient use of time was mentioned in each example of high creativity. Correspondingly, inefficiency in time usage was mentioned in the examples low creativity by two of the interviewees.

"We wanted the meetings to be very efficient. There was no slacking, they were very goal-oriented." (Interviewee 1)

"The network of experts from different departments of the house put their time to waste." (Interviewee 1)

When goals are clear, there are few distractions in the surroundings and there's a certain level of urgency, it is easier for creative people to focus and concentrate which is essential to the outcomes. Csikszentmihalyi (1988) argued that creative people can achieve flow experience when they can lose themselves in the creative process. Unawareness of goals, or external distractions interrupt this process and refocusing may take hours (Csikszentmihalyi, 1988; Florida, 2002).

One of the interviewees saw manager's role as a key one in achieving necessary level of efficiency. She argued that there is always bureaucracy involved in work life but managers should always make sure that creative people don't have to deal with bureaucracy too much. (T2CA20.) Bureaucracy can be seen as an external distraction to creative process and therefore as inefficiency. Rajaniemi (2010) named bureaucracy as one of the main obstacles for creativity in organizations.

To achieve the necessary level of efficiency in time usage, two of the interviewees felt that a certain level of time pressure is a good thing:

"In the good example we were developing that one day that eventually came, so we had to have something ready by that date." (Interviewee 2)

"Schedule and great expectations set challenges already in the beginning of course." (Interviewee 3)

Setting clear deadlines is a part of setting clear goals and creating a necessary sense of urgency for creative projects. When these are done right, using of time is efficient and occurrence of harmful idleness is less likely.

Obviously, too much is too much, in efficient use of time as well. As one of the interviewees already said in his quote above (T2CA26), companies doing creative work most likely will not achieve the best possible result if they work like logistics companies who seek efficiency and cost benefits more than anything. A common

problem many employees feel in modern work life, and in media work as well, is the feeling of being in a rush and not having enough time to complete work tasks properly. Bad time management and feeling of harmful rush also came up in many of the examples of low creativity during the interviews I conducted. One of the interviewees said that due to cutbacks that are going on in many media organizations, people feel they have to do more with less and in his opinion, that is always a dangerous position to be in (T2CA31). The feeling of rush can emerge from many factors:

"In a large organization there's so much program production going on that there's not much time left for rest or recovery. You have to plan and design all the time." (Interviewee 3)

"There are a lot of good things about softwares and they make your life easier, but the kind of rat race, and the ever accelerating pace of it, and the fact that creative designers are forced to study vast amounts of technology, and that they never really get to actually work with the software because the next update is already on the way." (Interviewee 4)

The first quote refers to YLE Design department's role in the YLE organization. Employees of the Design department are involved in projects in different departments around the organization and hence face time pressure and timely overlapping as well which may create the feelings of rush and the lack of rest or recovery time for employees in the YLE Design department. The second quote refers to companies' relationship with technology providers. A large share of creative design work is done using different information technology tools. It is safe to say that many creative design companies are dependent on technology and software providers nowadays. When competition has gotten tougher in software industry, and as updating softwares has become more feasible due to development of network technologies in recent years, software companies put out updates in an accelerating pace. For software users, creative designers in this occasion, updates always mean learning and studying new things and applications that come with the software update. Getting used to the changes in technology, and practising necessary technical skills to a level where they can actually be taken advantage in creative design, always takes time and this seems to create a feeling of rush for many people doing creative work.

Also, it is important for managers of creative work to pay attention and try to avoid rush, as it may have a rapid and direct effect on performance and may be very harmful for creative climate:

"When the manager recedes because of rush, it becomes evident very quickly in the collective atmosphere of the department." (Interviewee 2)

Managers need to have a good understanding about the big picture of projects they get their employees into and they need to be able to communicate this understanding and vision to other employees as well:

"If the vision is being looked for too long in a project, you'll inevitably face rush..Then there's not enough time to technically execute and finish the work.In creative work time is always very limited. One often faces schedules and rush, but also learns to live with them as long as one knows what they're doing." (Interviewee 3)

When a project group has a feeling of shared vision about the outcome and there are clear milestones, mid-term goals and deadlines defined and communicated in the project, members a project group can cope with tight schedules and certain levels of feelings of rush as well, according to one of the interviewees. Managers are in a key role in creating a feeling of shared vision for the group, setting reasonable mid-term goals and deadlines, allowing employees to affect on these and staying on track that the feeling of shared vision does not become fragmented during the project.

6.2.3. Time and creative process

All of the interviewees emphasized the importance of creative managers having sufficient knowledge and understanding of creative work and creative process. Understanding creativity as an ongoing process will also help managers to set reasonable deadlines and mid-term goals for creative projects that I described above.

Understanding creative process, or the lack of it, came up in both the examples of high creativity and the examples of low creativity, as well as in general when talked about creativity:

"We should've used the time between the meetings to develop creativity and ideas, but no tasks were given for those periods and people didn't do it independently." (Interviewee 1)

"It is true that projects, in a way live all the time, but they also need to be directed to some mid term goals." (Interviewee 2)

"So that there is a beginning and the end, and certain milestones where we look back and reflect the things we have done so far." (Interviewee 3)

The first quote came from the example of low creativity. In that example the project group met quite infrequently and did not communicate much between meetings so most of the progress in that project happened during the meetings. However, as meetings were held quite rarely, a lot of time of those meetings went to reviewing things that had been done so far. If people had been given tasks between the meetings, creative people could have been more engaged to the process and more progress could have been made. The fact that people did not take on tasks between meetings independently hints on project members not having very strong sense of shared vision or about the goals of the project. In creative projects there always needs to be some room for new ideas and flexibility as the interviewee in the second quote said. However, one needs to have process structure as well to enable proper, uninterrupted concentration on creative work. Systematic reflection on things done so far is also important according to one of the interviewees. Defining and reserving time for reflection in certain phases of the project allows project members to see if things done so far meet the goals set in earlier phases and whether there is need to make adjustments to goals, schedules or other things.

6.2.4. Time as a means of rewarding

Final sub-theme of time usage that came up in the interviews was using time as a means of rewarding. This sub-theme has to do with flexibility in time use obviously,

but is dealt with in its own sub-chapter as it came up a number of times in the interviews.

"Maybe creativity lives better on spare time, so it could be a reward, to facilitate freedom and leisure within work." (Interviewee 1)

"For today's people money isn't all that central, but spare-time is something people are lacking." (Interviewee 1)

In both Amabile's and Ekvall's models about organizational creativity, allowing idea time is one of the key factors defining creative organizations. However, as it has become apparent from the interview data, facilitating idea time within work in a large organization like YLE can be rather challenging. This is why three of the interviewees had ideas about using leisure and spare time as a means of rewarding in their organization. Finding creativity requires being able to break away from daily work routines (T2CA32) so more spare time for employees could be facilitated if increased creativity is desired. Increased spare time seems to be desired by the employees at least, as you can see in the second quote above. The difficulty in this for management is that it is almost impossible to measure or to keep track if more creative solutions or innovations actually emerge from increased spare time. However, in creative work measuring and tracking time is already difficult and the practices used do not tell the whole picture about time used to creative work:

"In this job you get paid for certain hours but the processing you do in your head during evenings and nights, that's a whole different number." (Interviewee 3)

6.3. Risks

Another combined theme from Amabile's and Ekvall's models in Moultrie & Young's (2010) article that defines creative organizations is organization's "orientation towards risk...versus maintaining the status quo" (Amabile, 1997; Moultrie & Young, 2010) and "tolerance of uncertainty in the organization" (Ekvall, 1996; Moultrie & Young, 2010). A number of other researchers have also found that tolerance of

ambiguity and risk taking are important for creativity. (e.g. Lubart, 1999, Powell, 2008).

In the interviews for this study, all of the interviewees had something to say about risk taking and orientation towards risks in their example experiences and they saw risk taking and tolerance of failure as important factors and facilitators of organizational creativity as well.

6.3.1. Conscious risk taking

Two of the interviewees mentioned that conscious risk taking had produced good results in their example experiences. One of the interviewees acknowledged they had had prejudices towards a new situation and personell (T3CA1), but a conscious decision to take risks and the jump into something unknown and uncertain eventually proved to be a good decision, and most likely produced better results than a decision to not to take such risks:

"And when that day finally came and went on, we noticed that those solutions that we had taken risks with were the ones that produced the best results for that day and those were the most memorable things about it." (Interviewee 1)

Seeing conscious risk taking lead to results that are desirable or even better than one expected is unquestionably a motivation increasing factor for people who have been involved in the process. It is also important for the management to acknowledge this kind of success and encourage conscious risk taking as it may lead to increased intrinsic motivation and further to more creative solutions and results. According to one of the interviewees management in YLE seems to be acknowledging the importance of conscious risk taking to creativity:

"In our new strategy we are setting that we would be taking more these kinds of risks. We are not just looking at the ratings but we are trying to reach younger audiences. We know we are going to loose in the ratings, and that's just a conscious decision on our part." (Interviewee 4)

Assessing risk taking on company strategy level shows that risk taking is acknowledged as an important element in building a creative work culture inside the company as well as developing a creative company image. It can also be concluded from the quote above that this kind of strategic risk taking is very likely to lead to negative short-term results. However, the potential long-term benefits as well as YLE's company vision and societal role as a front-runner of Finnish audiovisual culture justify this kind of risk-taking despite the likelihood of short-term cons. Whether the examples of conscious risk taking that came up during the interviews (T3CA1, T3CA18) happened before or after mentioning risk taking in YLE company strategy, they show hints towards a work culture where risk taking is supported and appreciated.

6.3.2. Positive climate for risk taking

All of the interviewees agreed that creating a positive climate for risk taking is a vital part of supporting organizational creativity:

"It's more about creating a feeling... That my job matters, I can be bold in my work and I don't need to be afraid that something bad is coming to me as a result." (Interviewee 1)

Two of the interviewees (T3CA6, T3CA22) acknowledged the importance of managers' role in facilitating and creating this kind of positive and supportive climate for risk taking. Peer support is essential as well, but in order for that to happen, managers also need to show support for risk taking and such organizational behavior. If manager's neglect overlook the need to support risk taking and boldness it may result to what the interviewee in the quote above warned about: people being afraid for something bad to happen and therefore avoiding risks which most likely leads to fewer creative solutions. One of the interviewees shared a simple example of what a manager can do to support bold organizational behavior in projects for example:

"In the early going you say 'there's no right or wrong answers to this, you're allowed to say wild and crazy ideas'" (Interviewee 1)

Personal self-confidence and a feeling of trust is a prerequisite for risk-taking and further on for creative behavior. According to Ekvall (1996) tolerance of uncertainty in the organization is an important feature of creative organizations, but in order to prevent uncertainty and ambiguity leading to conflicts instead of creative behavior, a certain level of trust needs to be established. Even though there is uncertainty it shouldn't go to a level of personal fear which most likely inhibits creativity:

"There's always some personal fears involved but then one just has to trust that I'm a good guy and there's gonna be work for me even though there are changes" (Interviewee 2)

Organizational creativity often has a lot to do with organizational change as well. One could say that without organizational change, there's no real organizational creativity either. Change often causes fears and even resistance among employees in many occasions. Creating an organizational climate that where changes are seen as opportunities instead of threats is a major challenge for managers and a very important one if facilitating organizational creativity is desired.

Risk taking always includes the possibility of failure, without that possibility, there's not much risk to be taken either. Tolerating failure is a theme featured in a number of articles and books that have to do with creativity, be it organizational or individual. If risk taking goes wrong and for example a project is failed, it is not indifferent how the situation is dealt with by managers and peers as well. If one is only punished for failure and the creative effort behind the failure is not recognized, it most likely will not lead to increased creative behavior, risk taking and more positive climate for risk taking in the organization. Acknowledging creative efforts by employees and risk taking that comes with them, and rewarding those instead of setting negative sanctions for failing should be considered. One of the interviewees suggested the following kind of approach for managers of creative work:

"Failure is the best thing that can happen. We should think like: 'ok, this went down the drain completely, but next time we'll do it differently'." (Interviewee 5)

Obviously not just anything should be tolerated by managers either. Failures that emerge from clear disregard of company strategy or rules of the domain for example should not be tolerated and should be sanctioned. But failure that comes from genuine effort to find a new kind of approach and solution to a problem should be seen more as a learning experience.

6.3.3. Negative climate for risk taking

Two of the interviewees mentioned also about how things can be done wrong and instead of creating an atmosphere that encourages people to take risks and pursue creative solutions to problems, a negative climate for risk taking is the outcome. Manager's role and impact was emphasized in the negative examples as well:

"This particular manager was very introverted and didn't want to.. Wasn't too excited about it and didn't put himself to play." (Interviewee 1)

If the managers themselves communicate or set an example, verbally or non verbally, that risk taking and bold presentation of one's own ideas is not appreciated, it has an effect on the general atmosphere and climate in the organization. In worst case scenario, organizational climate may become hostile towards new ideas and risk taking, and people are afraid of being humiliated:

"There was an atmosphere of fear more than an atmosphere of creativity" (Interviewee 1)

When fear becomes the factor that best describes current climate and atmosphere in the organization, conditions for risk taking and creative solutions are very unbeneficial. Hostile climate where people are afraid isn't necessarily created by the manager, it can be created by peers as well. People may have personal tensions between each other, people from different departments may not fully respect other departments' employees' expertise or people may be frustrated with some other thing and generate that frustration to situations that damage the organizational climate. One of the interviewees gave the following example of a project where the climate was already badly damaged:

"When someone came up with an idea, others were either mostly quiet or gave looks to the one who said the idea, in a way that that wasn't too smart. It was made clear that one shouldn't give out those kinds of ideas at all." (Interviewee 2)

According to this description, it was mostly the peers' attitude that had the most damaging effect on the climate for risk taking. Creative people are often very sensitive (Csikszentmihalyi, 1988) and creative work is always personal. If the response for new ideas and risk taking is the kind described above, it's not a surprise that people become afraid of putting themselves on the line and taking risks by presenting new ideas. Managers are in a key role to take some kind of action in these kind of situations and show support to risk taking, new ideas and bold behavior. Managers should also make it clear that humiliating others is not tolerated.

6.3.4. Risks and money

A rather surprising factor that one of the interviewees emphasized when talking about risks and risk taking was the relationship between risk taking and material resources, money to be specific. According to him money and the sources of funding have a big effect on organizations' orientation towards risk taking:

"I think here in YLE we should be taking more risks. What I mean is that we should take more risks with content. Because we're not funded by commercials." (Interviewee 4)

"Even if the plot wouldn't be seen as the most creative one, in a way it is the most creative one for those guys because it makes the most money in that environment. As I said, money doesn't take risks." (Interviewee 4)

This interviewee had experience in working in a commercial company that did creative work as well. After that, the interviewee had already worked several years at YLE, a company with a very different kind of funding model. According to this interviewee YLE's public funding model would allow more risk taking and experiment in content than commercial environment can allow, and as YLE's vision is to be the

front-runner in Finnish audiovisual culture, this possibility should be exploited. Radical domain changing innovations often take long periods of time to develop and require plenty of resources as well and for those kinds of projects the short-term rewards oriented (T3CA21) environment of commercial actors may not be the best one.

The interviewee also pointed out another kind of relationship between money and risk taking that has to do with ongoing changes in YLE's funding model:

"We've got less money to do things than we had, say, 10 years ago. A lot less money. And that forces us to rethink things and also to take risks." (Interviewee 4)

Amount of resources and lack of competition are efficient factors in undermining creativity too. The combination of these may lead to what is called the success trap (March, 1991) where organizations overlook the need to explore new territory and constantly develop their activities. To avoid the success trap, some scarcity in resources may be a good thing because it forces to think things differently, as current models and practices become simply impossible to maintain.

6.4. Conflicts

Conflicts was the one of the seven themes used in the interviews that was mentioned the least by the interviewees. Because of the small number of relevant insights on conflicts-theme, this chapter is not divided to as many sub-chapters as the previous and following chapters are. Some experiences of conflicts and reasons behind those were mentioned however. One of the interviewees noticed that the team size, team having too many members to be more specific, has effect on the cohesiveness and functioning of the team that is doing creative work:

"We had a bigger group of people there to design, and that can create more of these kinds of conflicts" (Interviewee 1)

Group and team size plays a role in creative work and it is not indifferent if creative project teams have three or twelve members, for instance. Research has indicated that for optimal results, creative teams should consist of about five to seven individuals (Curral et al., 2001). If creating a team, or teams, of this size is not feasible for the project needs, leaders may consider dividing the team down into smaller working groups (Byrne, Mumford et al., 2009). In the case that interviewee described above, the manager could have considered breaking the team down into smaller groups. If managers decide to divide a bigger group into smaller groups in order to promote effectiveness, cohesiveness and to prevent conflict, it is extremely important to facilitate open communication between groups as well.

A combining thing that three of the interviewees mentioned in their experiences of conflicts was that conflicts had occurred when issues had gone to a personal level. Debates and even heated discussions between different ideas are usually a good thing for creative process and further for creative organizations, but if things escalate all the way to open conflicts, the outcomes are most likely very different. Generally, one should criticize only other people's ideas, not their personalities (T4CA8). One of the interviewees described the issue of problems becoming personal the following way:

"Problems often become personalized, and when they personalize the process gets extremely heavy." (Interviewee 2)

Clearly in this situation the problems could have and should have been dealt with in an earlier phase when the situation didn't have such a strong personal aspect yet. When problems become too personalized, as the interviewee in this occasion put it, solving those problems becomes more difficult as well because people may feel they are also being evaluated and ranked as persons, not only as stakeholders to whatever the issue in question is. Interpersonal problems that often lead to conflicts are not always out in the open in the beginning but can be seen between the lines, in non-verbal communication within the group or team for example:

"In the good example there were no conflicts. Then in the bad example there clearly were, there was a lot of huffing and such... You could tell there were..."

No one talked about it, but there clearly were tensions between people.” (Interviewee 1)

Managers of creative work need to have certain sensitivity in order to be able spot these kind of more subtle interpersonal issues. Not paying attention to these issues is likely to lead to a situation where the general atmosphere in the group or team becomes inflamed, people are reluctant to present new ideas because of fear, and situations very likely escalate to open conflicts.

One of the interviewees also saw a correlation between conflicts and resources available:

”If you just try to use a cheese slicer and cut a little bit there, a little bit there, a little bit there, I don’t think it really works, it just makes everything a little worse. What you have to do is to think the whole concept differently. If you try to do it the same way, but with less resources, it’s just gonna leave a bad feeling to people and create conflict” (Interviewee 4)

Creative work and problems that need creative solutions often are time and resource intensive (Amabile, 1997; Collins & Amabile, 1999). The concern of this interviewee that cutting resources affects the performance of creative people in their organization and further the organizational climate for creativity is justified. If necessary resources are not available for developing or implementing creative solutions, it may well have effect on the level of motivation, a factor that is crucial for individual, and further organizational creativity. In this quote there is a double-concern in fact. In addition to cutting resources, the interviewee is concerned of flexibility of the large organization. Cutting resources is not the end of the world if people are allowed to make changes accordingly as well; in this case, change the production concept. If, however, the expectations remain the same and there is little flexibility and changes allowed, cutting necessary resources is a dangerous thing to do.

One of the interviewees shared an experience where things had escalated to open conflicts and the general atmosphere could be described as inflamed. In this kind of

situation, expecting creative performance and solutions from individuals and the team is close to absurd:

"The atmosphere in the project became so inflamed that even if there had been such a veteran, no one wanted to raise up for the challenge anymore. Everyone just wanted to do their share as quickly as possible and get out of there. It was not teamwork anymore." (Interviewee 3)

"When basic safety has disappeared, it is very difficult to do creative work. If one has to worry about very basic things all the time." (Interviewee 3)

Creative achievement is strongly related to intense involvement in the work being done and extensive practice (Collins & Amabile, 1999). In this occasion, people had simply given up on the project in question and were only looking for a quick exit - a situation very far from intense involvement in the work, not to mention being strongly motivated. It is essential to guarantee a certain level of basic safety if creative performance and creative solutions are expected. In Maslow's hierarchy of needs, self-actualization and creativity are in the very top, and for one to be able to reach that level in the pyramid, the needs in the lower levels of the pyramid need to be taken care of first. For one to be able to perform creative work, one needs to be able to concentrate intensively on the task and have a certain feeling of trust. In the situation described above by the interviewee, there were neither of them. The interviewee also said that in some occasions, even if the atmosphere has become inflamed and there are or have been open conflicts, it is possible that a certain type of individual takes a negotiator-role and is able to return the project to the right track. According to the interviewee this requires substantial experience as well as certain personal qualities and is a very difficult role to take in general. In this occasion, however, no one was willing to take this kind of role.

To conclude, the interviewees clearly saw conflicts as a very harmful factor for organizational creativity. Team size, problems becoming too personal and resources were seen as factors that play a role in whether there are conflicts or not. In worst case scenario, general atmosphere becomes inflamed because of conflicts and a feeling of basic safety may disappear. In that kind of situation, it is impossible to expect individuals to perform creative work. Finally, one of the interviewees

mentioned that media industry is particularly difficult one for managers, as well as peers, to avoid the getting-too-personal aspect because media work is always personal to some extent:

"It is very difficult to assess people's work in a way that the person feels that it is not about evaluating him/her as a person. That's probably most skilled and difficult management, giving feedback. That it would be done in a way that it wouldn't become too personal." (Interviewee 5)

6.5. Rewards & feedback

A theme that got plenty of attention in the interviews was rewarding and feedback. In the article by Moultrie and Young (2010) the combined theme from Ekvall's (1996) and Amabile's (1997) models is titled rewards. The description of the theme in Amabile's model is "rewards and recognition for creative work" and "ideas and suggestions which are received in an attentive and supportive way" in Ekvall's model. For the interviews I decided to add feedback on the name title. The reason for this was that both the definitions refer also to giving and receiving feedback in addition to more material rewards, and also because of language issues. The Finnish translation for rewards is perhaps more strongly associated with material rewards and I was concerned that the interviewees would concentrate on those if they were asked only about rewards. By adding feedback in the theme title I wanted to make sure that the more immaterial side of rewarding was acknowledged as well. The interviewees also had much more to say about feedback, and experiences and practices related to that than about rewards.

Rewarding and feedback is a theme that has a tremendous effect on employee motivation, especially intrinsic motivation, a theme that is a central factor in Amabile's work. With little or no recognition towards their creative efforts, creative people will ultimately lose interest to put themselves to play, which leads to declining motivation towards their work and as well as the organization they work for. The most important thing for managers to make sure of is that new ideas and suggestions that emerge are treated in a respectful and supportive way. Providing extrinsic and material rewards for successful creative efforts can also promote a healthy organizational climate for creativity, but relying only on material rewards is not enough, and may

even have negative effects on creativity as it may guide employees behave only in a certain way and hence limit other kinds of behaviors that may also lead to useful creative solutions (Amabile, 1983). However, Amabile (1986) has later found that rewards can sometimes have a positive effect on creativity as well.

6.5.1. Systematic feedback

"It is easier for people who participate in a creative entity when they realize the manager has certain mid-terms here in which he gets back to, where he analyzes it or leads it to certain direction. Because in a way it is very frustrating for people if they notice they are only innovating and visioning and being very creative but it is actually leading nowhere." (Interviewee 2)

This interviewee referred to the importance of understanding the nature of creative process when it comes to rewarding and giving feedback. The timeliness of feedback plays an important role along the quality of it. Being able to recognize different phases of the creative process and provide timely constructive feedback is essential for managers of creative work. The lack of understanding about creative process may lead to situations where employees' concentration may be interrupted in the wrong phases and being able to reconcentrate consumes time, which is frustrating. Lack of feedback and communication, especially in the early phases of creative process will also be frustrating as the interviewee described, as it may lead to a situation where shared vision about the desired outcomes becomes blurred. Providing some structure and mid-terms for feedback and reviewing already in the early going, and communicating those clearly to team or group members, will help creative people to concentrate and will help in maintaining the shared vision about the desired outcomes.

"We have one newsroom there where straight feedback is given, it has become a work culture that they talk straight and give feedback on a day after the airing. One goes through the broadcast and others discuss it. You can give pretty spicy feedback there and it doesn't leave a bad taste." (Interviewee 5)

According to this interviewee there are departments in YLE where giving feedback and rewarding systematically have been acknowledged to an extent where they have become important elements in the work culture of those departments. By communicating it clearly to all the members of the organization, or a department in this case, people know they will receive constructive feedback on their ideas and new ideas and suggestions will not be bypassed with a shrug of a shoulder. Successful implementations of new ideas and suggestions will be acknowledged and rewarded systematically, just as failures and such will be treated as well. This kind of systematic approach to rewarding and feedback will help creative people who are often very sensitive cope with negative feedback and criticism too because they are aware that both positive and negative things are dealt with in the feedback sessions. Negative feedback won't come out of the blue for anyone. As the interviewee said, one may receive, and give, quite strong feedback or criticism and it won't lead to conflicts because people know it is not personal. Providing certain guidelines for giving and receiving feedback for employees should be considered by manager's however, to make sure that feedback is always constructive and appropriate.

The most basic and trivial example of systematic rewarding is probably a basic salary. Unquestionably it also motivates people to some extent, not many people would be willing to come to work without being financially compensated somehow. Extra financial bonus and rewarding systems for good performance are also a very common means of rewarding in many organizations, including media and other organizations doing creative work. Extrinsic and material rewards can not be the only way of rewarding creative people however, as becomes apparent in the interviewee's quote below:

"Money will always be a means of rewarding in some way. But in the long run it motivates quite a little. In my opinion if there are development projects for instance, where one can utilize their own creativity, they are way more motivating for people. When you are involved in creating something new, you'll get a reputation that 'we should use this person, he/she is an innovative and creative person'. That is far more motivating than a certain sum of money you get for spending your time on something." (Interviewee 1)

It has been researched that after a certain extent, money and other material means of rewarding begin to lose their motivating and committing effect, especially among people doing creative work. It can be concluded that money and material goods are means of assuring lower level human needs in Maslow's hierarchy of needs. Top level needs, such as creativity and self-actualization can not be achieved only with money or material goods however, so using only financial rewarding is not sufficient for organizations doing creative work either. By acknowledging creative efforts and getting publicity for successful implementations of creative ideas for example, people may achieve a certain reputation which opens up new possibilities for self-actualization and exercising one's creativity, just as the interviewee described. These kinds of opportunities for using one's creativity and development through new challenges are great means for enhancing employees' intrinsic motivation, which is essential if one wants to systematically promote creative behavior in an organization.

Establishing places and times for giving feedback and systematic rewarding is not sufficient by itself to promote creative behavior in an organization however. Creativity in an organizational setting is a complex phenomenon and a single thing making sure that creativity is always there remains unfound. Systematic channels for rewarding and feedback are important factors, but there's more to promoting organizational creativity as the interviewee in the following quote pointed out:

"But that by itself does not guarantee that the program would develop. That you have a working feedback system is not enough by itself. There has to be other kinds of input that gets the creativity going." (Interviewee 5)

6.5.2. Rewarding organizational climate & peer feedback

Descriptions of the rewards theme in Moultrie's Young's article can be seen as descriptions of the organizational climate. Both the descriptions also include actors who "reward and recognize creative efforts", and "receive new ideas and suggestions in an attentive and supportive way". Those actors obviously include leaders of creative work, but organizational culture and climate also include other actors; peers. That is why those connective categories are dealt with in the same sub-chapter.

The interviewees had a number of descriptions about the general climate of their example experiences and many of them were directly connected to the way new

ideas and suggestions were received and what kind of reactions they provoked, both in good and bad.

"We met a number of times and there a was a very strong atmosphere of enthusiasm. No one rejected each other's ideas in principle, but everyone built on top of each other's ideas instead." (Interviewee 1)

When new ideas are treated with respect in principle, and received in a supportive and constructive way, the odds for good creative ideas and solutions to emerge will most likely be better than in a situation where ideas are bypassed. Also, in this occasion all team members were in an equal position to present ideas and comment on other people's suggestions constructively. Team members were equal peers, and no one's idea was better than the next one because of any formal position or status. This kind of low hierarchy setting facilitates open communication, along with active feedback and recognition of ideas, all of which promote individual and group creativity. In a scenario like this, even enthusiasm may emerge, as the interviewee described.

One of the interviewees pointed out the importance of feedback and rewarding when it comes to employees' opportunities to affect on their own work and work culture in the organization:

"It is important that people have a feeling that they can make a change happen, a change is possible and work culture can be changed. If they in principle feel that there's no point to doing anything when nothing is leading anywhere, you can be sure that it won't either." (Interviewee 2)

If new ideas and suggestions are not received in a supportive and constructive way, or worse, are ignored, the very likely result is a declined work motivation. It is important to create possibilities for employees to be able to decide on things related to their own personal work as well as to give and receive constructive feedback. Real creativity eventually leads to change in something, so implementing and putting new ideas into practice is important if an organizational culture that promotes creativity is desired.

One of the interviewees provided a tangible example of a tool developed to give people opportunities to bring forth their ideas, get immediate feedback and be able to have greater effect on their own work and make changes happen:

"(Pitching event) is a good example with us how to help creativity, to give people opportunities. It also helps atmosphere, people get the feeling that ok, I've got a chance! I've got an opportunity to do other things! If people have an idea, it can be heard and if the idea is good enough it can actually go somewhere." (Interviewee 4)

As the interviewee pointed out, when there are channels through which employees are allowed to present their ideas, receive feedback, and eventually acquire necessary resources to make things happen and change, it will most likely have an effect on how employees perceive the organization; organizational climate that is. One of the interviewees emphasized the importance of a certain level of basic safety, as well as trust and support that employees need to be able to feel in the organization (T5CA9). If employees feel a lack of support, trust and encouragement in the organization, they are less likely to take initiative and bring forth their ideas even if there were such instruments and channels available as another interviewee described (T5CA16). The communication between peers and colleagues is in an important role in creating the feeling of trust, support and encouragement, especially in smaller project groups that most of the interviewees' example experiences were about:

"By coincidence the people in the team happened to be very social and creative people who surprised everyone by being so incentive. They supported each other and simultaneously gave a great freedom to create and respected each others' expertise." (Interviewee 3)

"In the bad example atmosphere was kind of ulterior and people didn't build on top of each others' ideas." (Interviewee 2)

Communication between peers and colleagues, as well as the quality and timeliness of feedback between them, play an important role in whether a climate that supports

creative behavior forms or not. In the first example people received new ideas in a positive and constructive way and perceived different areas of expertise that were represented as valuable for the project.

According to Csikszentmihalyi's system's model model (1999), creativity needs to be acknowledged by the field and needs to be applicable to the domain in order to create change and eventually innovation. Getting feedback from and recognition from peers is an essential element in this. Peers, along with managers, are representants of the field and they need to buy into new ideas for them to become of value as well. One of the interviewees emphasized this aspect of the importance of feedback and recognition from peers:

"Creativity needs to be acknowledged in a way that other people think it is creative. You can not just think alone that I'm so creative and I do things so creatively. People usually realize that that is a good solution. You usually get feedback, or if you don't get feedback, in any case creativity is collectively acknowledged more than individually." (Interviewee 4)

6.5.3. Leadership's role in rewarding

As in so many aspects related to organizational creativity, leadership is in an important role in rewarding and feedback as well. The interviewees acknowledged this also and many of the examples they mentioned about rewarding and feedback concerned management and leadership in one way or another. One of the interviewees pointed out that leaders of creative efforts should always think of the rewarding point of view in mind and also communicate it to their subordinates, especially in early phases of new projects:

"There was no rewarding insight involved. Why should you give one minute for this cause? In principle it was assumed that it is enough when you get to be a part of this, but there is no way that would be a sufficient reason." (Interviewee 1)

This quote is a good example of the leader's role and how great of an affect it often has on the success of projects. By neglecting the rewarding insight, as the

interviewee here put it, the manager of this particular project probably did damage and problems began to emerge already in the early going. In this case, it seems that the goals of the project were not clear for the group members and there was no shared vision about the outcome or outcomes of the project, and it wasn't clear to group members why they should prioritize and organize time for this project. When the group lacks these, it is difficult to achieve intrinsic motivation for the cause, which according to Amabile (1988) is essential for creativity in an organization. By communicating the goals and providing knowledge about what's in it for them for the group members, leaders will likely be able to reach better results. The same interviewee actually shared an opposite example of how a leader can have a positive and motivating effect on the group through feedback and rewarding:

"The person in the leading role... She asked and listened to people a lot, and was very interested to hear about their thoughts. She presented her own thoughts strongly but had the courage to talk in a way that it was clear they were her thoughts and feelings. Which created a feeling that here other people can say what they think and feel. She didn't present anything as a general truth or such." (Interviewee 1)

In this occasion, the leader of the working group made it clear that everyone's ideas and thoughts matter, and are equally valuable, according to the interviewee. Ideas and suggestions were received in a positive and supportive way, which according to Ekvall (1996) is characteristic for creative organizations. Making clear that the leader's thoughts and ideas were equal to other people's suggestions, the leader also demonstrated low formal hierarchy, which has also been found to have positive correlation with creativity. The fact that this kind of behavior was perceived as something special and rewarding, hints to a conclusion that the general organizational culture at YLE is not quite as unformal or free of hierarchy.

One of the interviewees compared the two leaders' general behavior and attitudes to feedback of the example experiences:

"Anytime we asked something or presented something, he said he's gonna write it down. Then he wrote it down but it never went anywhere from there. Then again this other person, she threw herself in it, when someone asked

something the reaction could be 'that's fascinating' and we changed the schedule!" (Interviewee 5)

The first leader described in the quote formally did listen and received new ideas, but never actually made any alterations to plans, programs or anything, according to the interviewee. When people notice their feedback or ideas have no effect on anything practical, it will most likely lead to frustration among group members, and a decrease in motivation and commitment, as happened in this case. The other leader described was very receptive to new ideas and suggestions and also made changes rapidly according to new suggestions. This way it was easy for all the group members to personally see that suggestions and ideas will also lead to changes in something. The fact that new ideas and suggestions are not only received in a positive and supportive way, but also lead to something and matter is highly important (T5CA14).

Two of the interviewees saw that the leaders need to pay attention on the "ownership" aspect in rewarding:

"As a project manager you have to make sure that people feel that it is their final product and so on. Under no circumstances can you take the credit of it." (Interviewee 4)

"The producer organized a kick off meeting where feedback was given openly to both directions. This particular work got awards too and especially because for the team. I don't know if it was the producer's decision to reward the entire team, not just the director and producer. He wanted all the 30 people in with it." (Interviewee 3)

One of the interviewees also pointed out that when dealing with creative people, managers need to be careful when they do give feedback. Creative people are often very sensitive and creative work is perceived as very personal,

6.5.4. Lack of feedback and rewarding

All of the interviewees perceived rewarding and feedback as important and necessary in many ways. Many of the negative experiences shared had to do with

lack of rewarding and insufficient feedback within projects. When new suggestions don't provoke any kind of reaction or receive feedback, it often has a stagnating effect as two of the interviewees described here:

"Some people did comment but because they got no feedback to their creativity and thinking, those efforts died rapidly." (Interviewee 1)

"If one is not getting feedback, the work becomes meaningless at some point. In Finnish culture we give feedback too rarely. And often it is only about saying the negative things. When we should bring up the good, positive things. With creative people preferably the positive things should be said first and only after that talk about the bad ones." (Interviewee 5)

In the first quote there clearly were people with new and creative ideas involved in the project, but when their ideas were not received in a supportive way, and were not acknowledged by other members of the group, the ideas could not progress anywhere. If the general receptivity is like was described by the first interviewee above, it may lead to employees experiencing their work as less meaningful, as the other interviewee described in the second quote. If people don't experience their work as meaningful, it will most likely have a negative effect on the occurrence of creativity in organization as well. The second quote above also pointed out another interesting point about rewarding and giving feedback for creative work: feedback is too often given only when there is something to criticize, positive feedback is often forgotten. Another interviewee had similar concerns about the rewarding and feedback culture in their organization:

"Too often the job is finished and some people never even see the final result. Then you already have to start with the next one. It doesn't reward the employee, that kind of working." (Interviewee 3)

If feedback is given only when there is something negative to say, and often the employees do not get a chance to see the final product after projects end, not to mention get to constructively discuss about the project and get feedback, there are some serious problems in the organizational culture when it comes to rewarding and

giving feedback. The sample size is very small however, and not much generalization can be made. Also, the interviewees shared a number of positive experiences about rewarding and feedback in their organization. Rewarding and feedback was a theme that the interviewees clearly perceived as important, and where there clearly was a lot of variation in different departments', managers' and employees' perceptions and practical experiences of it.

6.6. Challenge

In Moultrie & Young's (2010) comparison of themes, Amabile's (1997) definition of challenge-theme was "[individuals] are committed to the work they're doing", and Ekvall's (1996) definition "people [who] are experiencing joy and meaningfulness in their job and therefore invest much energy". Oldham and Cummings (1996) found that highly creative employees perform best in complex and challenging jobs where management is supportive and doesn't emphasize control. The importance of challenges for creativity was noted directly by one of the interviewees:

"Everyone of us, no matter what work you do, needs challenges every now and then. Even though they may feel too big in the beginning, but if work is only routine... There's not gonna be much creativity born." (Interviewee 2)

Without challenges and interesting tasks employees will be less committed to the work they're doing, and will less likely experience joy and meaningfulness. One of the challenges for leaders of creative work is to find the balance in level of challenge in their employees' work. After all, challenge is a key element and a pre-requisite for individual and organizational creativity, and not just in media organizations.

Individual differences should be taken into account however, as the optimal level of challenge varies, and too much challenge may lead to stress and eventually lower creative output, as one of the interviewees pointed out:

"There are many kinds of challenges, you can't give up for fear because that kind of blocks the channel and at worst it can lead to panic and not being able to produce anything." (Interviewee 4)

6.6.1. Challenging environment

The interviewees shared a number of positive experiences of working environments where they had experienced good levels of challenge and therefore felt meaningfulness and joy in their work. Two of the interviewees mentioned the diversity of professions and expertise as an important element in this category:

"No one was a prisoner of their own roles. They could bring the expertise from their own role and challenge others. Also challenge themselves with others' expertise." (Interviewee 1)

"In a way when everyone was doing a shared, collective thing, the ideas and insights were flowing over professional borders." (Interviewee 2)

According to interviewee 2 in the second quote above, the level of commitment was also high and group members had a sense of ownership over this particular project. This kind of sense of ownership and commitment is likely to encourage people to make an effort and put themselves to play. In this example it led to a behaviour where people acted more openly and were willing to share their own knowledge and expertise as well as receive them from other group members and learn from each other. The idea of these kinds of intersections of professions, expertise, cultures etc. being beneficial for challenge is supported by Johansson (2005) who argued that it is in these kinds of intersections where creativity and innovation are most likely to emerge from. Johansson called this the Medici-effect, which is also the title of his book published in 2005. According to Johansson, break-through ideas most often occur when concepts from different fields are brought into new, unfamiliar territory and combined. An important thing in the two previous quotes, and a thing that two other interviewees also mentioned (T6CA8, T6CA12) is team work and team dynamics. Four of the interviewees mentioned that working together with people was a factor in creating joyfulness to the positive experiences they shared. People and projects are of course very different, but in this case it is safe to say that actual meetings between people played a role and helped in creating a challenging atmosphere for the projects that the interviewees described. Had there been no such meetings, it is likely that there would have been less idea-flowing between

professions and expertise, and atmosphere of the projects would not have been perceived as challenging either.

6.6.2. Leadership's role in creating challenge

Like in the other themes, leadership was perceived as one dimension that plays a role also when it comes to challenging work environment. In two example experiences (T6CA5, T6CA6), the interviewees saw a direct correlation between leadership and the level of challenge in the project atmosphere:

"There the atmosphere was so good that the consensus about the way to do it emerged collectively. In the bad example the manager just did it the way he thought was best. The final product was recognized yes, but it wasn't something we would have wanted to do." (Interviewee 1)'

"The consultant failed in challenging the manager and getting people involved through that." (Interviewee 1)

In the first quote the interviewee gave most of the credit for creating the good atmosphere she described to the manager in charge of that particular project. Also, in the negative example described in the same quote, as well as the second quote, the interviewee felt that this manager was not interested in the group members ideas, and gave them no chance to have effect on the direction of the project. The personal characteristics of the manager in question, particularly him being introverted could have been a partial reason for people to feel this way, as the interviewee also noted (T6CA2). In the second quote the interviewee also mentioned an outside management consultant who was over seeing the project and, according to the interviewee, should have noticed the project was headed to a wrong direction and made adjustments. Not being able to do it led to decrease in commitment, and finally to an output which very few were content with. One of the interviewees noted that leaders should be wary of bureaucracy within creative projects and with creative workers. If people need to put time on bureaucracy-related things they don't see as meaningful, it disturbs the creative process and most likely leads to a decrease in creativity. (T6CA6.) Rajaniemi (2010) also found bureaucracy to be one of the major obstacles for organizational creativity in his study of another Finnish media organization.

Three of the interviewees saw leaders' facilitator-role as an important one in creating and trying to find optimal levels of challenge for employees. The interviewees mentioned team structures and organization, and division of labor as means for managers to use in challenge-facilitating:

"We've got sound designers, we've got directors of cinematography, we've got production designers, all in this one team where we try to give people opportunities where they can really give their creative input to projects across our company." (Interviewee 4)

"I believe that when safety is taken care of, you can look at the situation and see what gets people going and add some pressure. The pressure comes from goals and things that have been said out loud in a way that it has been said to everyone at the same time." (Interviewee 5)

In the first example the interviewee used the construction of a new team as an example of how managers can facilitate opportunities for their employees to find new kinds of challenges and to have greater power over their own work. As the interviewee 5 mentioned, managers can, and even need to sometimes, use division of work tasks as a tool for maintaining a certain level of challenge. However, it is important here to pay close attention to different individual preferences, as the interviewee pointed out. Also it is vital to make sure that employees have a sufficient feeling of safety and support before adding pressure and raising demands. This view is supported by Maslow (1953) in his hierarchy of needs -pyramid model. One of the interviewees also perceived an extended training period she had been a part of as one of the most positively challenging experiences from her work career (T6CA15). Organizing training is a widely used tool in developing employees and offering new challenges for employees in organizations. When done right, it can have profound effects as in the case of this particular interviewee.

6.6.3. Open communication and challenging one self

Two of the interviewees mentioned that feeling challenge and maintaining a good level of challenge at work is up to individuals in the end:

"That one can constantly come up with new things and good things, it is left to each one's own responsibility mostly. That one can maintain their own level of interest." (Interviewee 2)

"It is always that going out of comfort zone. And when looking back, that's the most important and remarkable stuff." (Interviewee 5)

Three of the interviewees felt that increasing openness in communication can be a good means in helping people get new ideas constantly and feel challenged this way. One of the interviewees thought that it would be of benefit for their department's development team to have a shared working space in order to promote collective thinking and open communication (T6CA4). Sonnenburg (2004) has supported this view of collective thinking, collaboration and open communication being conducive for creativity. According to Sonnenburg (2004), creativity in a group can only emerge, if all participants actively take part in the process of communication. This kind of active participation and open communication is likely to also increase the levels of people feeling they can make changes happen within their own work, which is important for feeling meaningfulness and joy at work. One of the interviewees provided an example experience where collective thinking and open communication had played a key role throughout the process:

"We figured, why not start a festival in a city! And that was new thinking at the time... And when we got the group of people together, there was no goals really, the goals just emerged from within the group, there was no chiefs or managers either in the beginning. After it started getting bigger, then responsibility was divided of course.. But all the time something new emerged, ways to use the city. It was a great experience to be involved in!" (Interviewee 5)

When people are able to actively participate in all the phases of the process and communicate openly without obstacles, the likelihood for them to feel meaningfulness and joy at work, like had happened in this instance. This may even lead to feelings of empowerment, as one of the interviewees described:

"But when the team spirit, the dynamics, and the communication work well, the challenges become secondary in a way." (Interviewee 2)

One detail has to be noted with the above mentioned quote. The Finnish word for challenge (*haaste*) may have a more negative tone to it than the English counterpart. This may have affected interviewees' perceptions about the challenge aspect to some extent.

6.7. Debate

Debate was defined as "[individuals] challenge each other's ideas in a constructive way" in Amabile's model, and as "encounters and clashes between viewpoints and ideas" in Ekvall's model by Moultrie & Young (2010). Sutton (2001) has also supported the idea of debates being conducive for creativity and that managers of creative work should facilitate these kinds of debates. Sutton expressed this idea interestingly in an article published in Harvard Business Review in 2001: *"You should find some happy people and then get them to fight."* Sutton also reminded managers not to mix debates between ideas to inter-personal conflicts, which have been found to have negative effects on creativity.

The interviewees clearly recognized that the debate-aspect had played a role in many of the experiences they shared during the interviews. One of the interviewees compared debates to improvisation and thought there could be useful things to learn from the principles of improvisation when it comes to debates at work:

"I have studied improvisation, I think we can get a lot of thoughts from there to develop creativity. Because improvisation is about building on top of each other's ideas, and not about running over them in a way." (Interviewee 2)

6.7.1. Open and equal debate between ideas

The interviewees shared a number of experiences that were characterised by good-spirited debates, which led to higher level of creativity. One thing the interviewees perceived as an important factor facilitating these kinds of good, open debates between ideas was the lack of formal positions and hierarchy:

"No one blocked each others' ideas in principle, but built on top of them instead. None of us were anyone's superiors, none were anyone's subordinates - we were all independent actors." (Interviewee 1)

"It went really well because there was free idea creation and precisely that no one was above each other." (Interviewee 3)

The interviewees mentioned above felt that people were more willing to present ideas, as well as challenge other people's ideas constructively, when the level of formal hierarchy was lower. One of the interviewees felt this kind of lower hierarchy level created a more allowing atmosphere for the projects and group members, which facilitated better interaction, and further on, debates between ideas (T7CA7). Rajaniemi (2010) also found hierarchy to be one of the main obstacles for creativity in organizations. It can be concluded that having strong formal hierarchy in creative projects may be harmful especially in the early phases of the process as participants may be afraid of challenging ideas that come from people with higher formal position. Participants with lower hierarchical positions may also be less willing to present their own ideas, and defend them when they are challenged. When the level of formal hierarchy is lower there seems to be less these kinds of problems.

All of the interviewees had positive experiences of projects where they associated the allowing atmosphere for debates and open debates with exceptional results. One of the interviewees described the decision-making of one particular project as democratic (T7CA4), and that had led to increased motivation and even empowerment among participants:

"We all got a feeling that 'ok, it does matter what I think and what I can provide for this'. And that leads to people wanting to feed that good feeling, wanting to be there to create something, so that everyone in here gets the feeling that their thoughts matter." (Interviewee 1)

According to this interviewee, promoting debate and encouraging people to increasingly participate, especially in the early phases of the process, could be used as means of motivating, as people can feel they can affect their own work. Amabile

(1988) also found that levels of intrinsic motivation and ownership heighten, when people are given autonomy in how they approach their work.

One of the interviewees shared a positive experience where the good, open debates had a competition-aspect to them (T7CA17), and the discussions got a little heated at times:

"It was a great process, we sat down like two or three times.. We sat down and shouted out those slogans we had and then 'no, no', at times we had even a little heated discussions, but the final product emerged from those discussions." (Interviewee 5)

In this kind of situation it is particularly important for managers to make sure the debates between ideas do not become personal conflicts because of the competition aspect. The harmfulness of interpersonal conflicts to creativity is dealt with in the chapter 7.4. When participants are comfortable and aware of the competition aspect, it may be conducive for debates, as it was in this case that the interviewee described. The interviewee made a good remark about the importance of prioritizing the team's benefit, despite the competition aspect:

"When we move along, one has to be ready to reflect on their own work and be able to question one's own ideas. One can't hold on only to their own ideas but must be able to accept the fact that maybe someone else's idea actually was more innovative." (Interviewee 5)

Internal competition to an extent can be a good spark for debates, but managers should make sure that participants also stay humble and always reflect their own work and ideas to the group or project goals.

6.7.2. Constructive approach to new ideas

The interviewees agreed on an opinion that for open and equal debates between ideas to happen, the initial response to new ideas and insights needs to be constructive. Being constructive does not mean that one is only allowed to say

positive things about new suggestions. Disagreements are allowed, even desirable, but counter-arguments need to be well-justified.

"We were also allowed to say that 'I disagree on that now'. You were allowed to say that 'ok, it's interesting and you can think about it that way too'. It was ok to think differently." (Interviewee 2)

The most important thing in the initial response to new suggestions is that they build on top of the idea or suggestion, one way or another. One of the interviewees said the principles of improvisation could be applied in an organizational setting as well (T7CA6). In improvisation each participant should always build on top of the previous performance. One can develop the original idea further somehow or take it to a completely different direction by associating the original idea with another one. Nonetheless, the original idea needs to be acknowledged somehow. This principle could be a useful one to follow especially in early phases of the creative process where a number of new suggestions are introduced.

One of the interviewees pointed out that one needs to have a constructive approach to one's own ideas as well, and not be too critical about them in early phases. Good, open debates most likely emerge when there is plenty of material available for people to have debates about. That is a number of ideas and suggestions.

"Creativity is the ability to see all those different ways, that's creativity. If you only see one way, then you're in trouble. In our line of business I'd say you need to have one hundred ideas to have one good program. And that's about seeing things from different angles. That to me is creativity and it needs to exist in all levels of our company, all different departments of our company." (Interviewee 4)

If one hundred ideas are required to get a good final product, as the interviewee put it, one needs to be able to think things from different angles and produce ideas and insight without being too critical in the early going. Through debates between these ideas, the best ones will emerge and they can be further developed and refined. The interviewee also pointed out that valuable creative ideas can come from anywhere

and anyone in the organization, another reason is why a constructive initial approach to new suggestions is important. According to interviewee no. 4, the ability to develop a number of responses to a give problem is a crucial ability in creative work in media industry. J.P. Guilford (1950) defined this ability as divergent thinking. According to Guilford, creativity is a component of intelligence, and he also embraced the ability to think divergently, which he recognized as one of the most important cognitions crucial to creativity.

6.7.3. Hostile environment for new ideas

Three of the interviewees had had negative experiences about debate culture as well, and associated those experiences with low creativity examples. The negative experiences were characterized by a generally hostile reception towards new ideas, which prevented necessary debates from happening. New suggestions were often silenced to death for example:

"When someone came up with an idea, others were mostly quiet or gave these kinds of looks for the person who said it that 'that wasn't too smart'." (Interviewee 2)

One of the interviewees perceived hierarchy as one of the main reasons for the emergence of this kind of hostile environment towards new ideas and suggestions, which further led to lack of debates. The interviewee noticed the hierarchical setting created a generally discouraging atmosphere where group members were in an unequal positions, and some members' ideas were perceived as more valuable than others' in principle. Creativity became an exclusivity to some individuals in other words. In this kind of setting it is impossible to have constructive, open and equal debates between ideas as some ideas are "born more privileged" than others.

"One wasn't really encouraged to talk boldly, to be bold and to think things from a new point of view. There was hierarchical setting over who can talk and what they can say...This setting was made very clear in early going." (Interviewee 1)

The interviewees thought managers played a role in all of the negative examples and did a poor job when it came to establishing an environment where open discussions and debates between ideas could have emerged. One of the interviewees was particularly unsatisfied with the project manager's leadership style:

"The group was just stagnant the whole autumn, it was not listened to. They presented some pretty heavy critique but he always just wrote the things down in his memo and nothing happened. That project was a big failure." (Interviewee 5)

In this example the project manager had developed a strong own vision about the final product as well as the means of achieving that, and was not willing to question these or discuss them with the group. According to the interviewee, the group members were interested in participating the project and giving their expertise for it, but once their ideas and suggestions were ignored, people began to lose motivation and the group became stagnant, as the interviewee described. This is a good example of how using a control and hierarchy-oriented leadership style is unlikely to be a suitable one when one is working on a project with creative people with high expertise as subordinates.

6.8. Freedom

"I think certain level of freedom and autonomy are unconditional prerequisites for creativity" (Interviewee 3)

Freedom as a theme is defined as "allowing procedural autonomy" in Amabile's componential model of organizational creativity, and as "independence in behaviour exerted by the people in the organization" in Ekvall's creative climate model by Moultrie and Young (2010). Martins and Terblanche (2003) found that freedom was an important characteristic in the organizational culture of highly creative organizations. Google for example structurally promotes autonomy and freedom by allowing their employees to use 20 percent of their work-time on their own projects (Hamel & Breen, 2007). The interviewees for this study also perceived freedom as an

important theme for organizational creativity, one of the interviewees described freedom and autonomy as unconditional prerequisites for creativity (T8CA12). This perception was shared by another interviewee whose experience was that it is important that people feel the organizational culture can be described as free, and that freedom is allowed in the organization. According to the interviewee, allowing freedom helps creative people to develop new and valuable ideas to a great extent. (T8CA17.)

6.8.1. Freedom from roles

One connecting category that came up among interviewees when talking about freedom in the organization was freedom from strict, clearly defined roles. Three of the interviews mentioned freedom from roles in their positive examples. One of those interviewees also mentioned the lack of such freedom as an important factor in the example of low creativity.

"In the good example there were high levels of autonomy and freedom and hierarchical positions didn't matter. In the bad example everyone was a prisoner of their own role. There was no sense of breaking free of their roles and wanting to use their entire capacity in that one." (Interviewee 2)

In the example of high creativity, the interviewee associated lack of strictly defined roles and formal status with creativity. Problems that require creativity and creative problem-solving can often be described as ill-defined and complex. If the problems and tasks themselves are hard to define in the early phase of the process, defining strict roles and emphasizing formal status are unlikely among the best of management practices to utilize. In the example of high creativity, higher levels of autonomy and freedom eventually led to an exceptional final product, but also higher level of commitment and motivation among participants during the process. In the example of low creativity, strict roles led to frustration, and further to low levels of commitment and motivation. The project also remains unfinished. The interviewee also pointed out that there is a lot more potential in all employees than filling out a certain role they may have at work and doing the tasks they are assigned to. Another interviewee also embraced the positive effects of allowing people to realize their potential by not defining strict roles:

"No one was limited to one single role, everyone just aimed at making that day as good as possible." (Interviewee 1)

Allowing freedom in terms of loosely defined roles created a stronger feeling of a shared vision and goal in this case. Had participants had more strictly defined roles, individual goals could have become more task oriented. In this case the final outcome was more than the sum of its parts because participants' main concern remained on the big picture, not on the individual tasks participants had, which may happen when people have strictly defined roles and power over some issues only. The same interviewee put together her thoughts about the effect freedom of roles may have on creativity quite thoroughly:

"If you think about creativity and what kind of circumstances does it live in - it lives in circumstances where there are as many different kinds of people from around the house, no one is above or under each other hierarchically. So that there's no anxiety about whether one can say this way or does my boss think this or that about me if I do." (Interviewee 1)

Johansson (2005) argued that groundbreaking ideas often occur at an intersection of diverse fields, industries, disciplines and cultures (Johansson, 2005). Allowing procedural autonomy and freedom from roles can further help getting the most out of a situation where there are people with diverse backgrounds involved, as the interviewee described. Diversity itself may not be enough if people are have strictly defined roles, which may limit participants' activity. Loosely defined roles and high level of freedom in process were in a key role also in an example described by a third interviewee (T8CA13).

6.8.2. Manager allowing freedom

The interviewees felt that managers are in a key role also when it came to freedom in organization. One of the interviewees described her thoughts about managers' special role on facilitating creativity by allowing freedom and autonomy the following way:

"I think the leader has the most important role in creating the kind of atmosphere where people feel they can act freely and speak freely and not having to be afraid of anything." (Interviewee 2)

The interviewees had positive experiences about managers who had succeeded in allowing sufficient levels of autonomy and freedom during creative projects, and also negative experiences of managers who had failed to do so or had overlooked the freedom aspect and thus had a negative effect on creativity. One interviewee thought managers of creative efforts need to have a certain level of understanding about human resources management and human knowledge in general.

"Certain human knowledge in my opinion is a vital part of creative management work. You have to give a lot of space for some people, but in a way keep hold of the strings and be the manager there, without putting yourself out too much all the time." (Interviewee 3)

This interviewee thought different creative people have different kinds of needs also when it comes to freedom and autonomy. Understanding these individual differences is important for managers of creative work. Allowing increased freedom in right phases of the process can have a great effect on some individuals' creative performance and further on organizational creativity as well. On the other hand, acknowledging that some individuals may need more guidance and support can be just as important. The same interviewee also pointed out that allowing autonomy for individuals to decide whether to work alone or in teams may have significant effects on creativity in organization (T8CA11).

One of the interviewees mentioned an example of another manager within their organization who had a clear style of doing things and managing projects, and had achieved remarkable results using that style. The interviewee described this management style as very informal and fast-paced, and unquestionably it suited some individuals very well, the results had been remarkable enough to make that conclusion. However, the interviewee noted that while some individuals were very pleased with this particular manager's style, some individuals were very stressed and displeased with this style.

"The kind of people who like to live in the moment and create ideas, they feel fine. But then those kind of people who would want some goals and plans instead of just living in the moment, those people feel quite bad there." (Interviewee 5)

One of the interviewees had an idea on how managers could both provide structure that seems to be necessary for some individuals, and allow freedom and autonomy that also seems to be essential for creativity in organization:

"When we begin a new project, it would be important to point out the places and phases for creativity. In a way that 'this is the place where we build on top of each others' ideas. Let's throw wild ideas in the air, we don't need to use any filters here'." (Interviewee 3)

By providing some structure early in the process managers could avoid certain individuals becoming stressed and anxious as was the case in the example provided earlier (T8CA16), and also allow freedom and autonomy which are necessary for creativity (T8CA12). One of the interviewees also pointed out that allowing freedom today is actually a lot easier and could be used significantly more because technology and the nature of work in this organization would allow it:

"On the other hand, allowing people the opportunity to work out of office at times, that they are allowed to work from home and maybe sit on their balconies with a cup of coffee for example. I think that could create good customer service at least if not anything else." (Interviewee 1)

Allowing people the freedom to work from somewhere else than their office could help people to look at their work tasks from a different angle and further come up with new kinds of creative solutions.

7. To conclude

Generally it can be said that the interviewees' perceptions about organizational creativity and how to manage organizational creativity reflect the ideas of the theoretical part of this thesis to quite a large extent. The interviewees clearly felt that time, risk-taking, challenge, motivation, freedom, having open debates, open communication and low hierarchy are all factors that affect the occurrence of creativity in a media organization as well. The interviewees also felt that it is possible for managers of creative work and people to support and facilitate organizational creativity through these themes. The conflict aspect did not get as much attention as other themes among interviewees. There can be a number of reasons for the lack of acknowledging this aspect. The interviewees clearly had not witnessed that many situations that could be described as open conflicts during their work careers. Clearly the few quotes in which the interviewees mentioned conflicts were very negative. It is possible that the interviewees were not willing to analyze those, possibly hurtful, experiences in depth with the interviewer. Also, had the interviewer been able to ask better additional questions, more interview data could have been acquired also of the conflict aspect. The interviewees did, however, clearly see difference between open debates, which were perceived as extremely important and conducive for creativity, and open conflicts, which were described by personal tensions and were seen as very harmful for creativity.

The interviewees perceived flexibility, open communication, freedom, and support for risk-taking behavior as conducive for creativity. The interviewees also made it clear that management and leadership are very important and meaningful in managing creative work and people as well. The interviewees also emphasized the importance of understanding creative process, and the nature of creative work when it comes to managing creative work. Management practices and leadership style needs to be tailored according to personalities and goals that are involved. Creative people and projects need management and leadership as much as many other kinds of projects, according to the interviewees.

The main points of previous research, theory and empirical findings are summarized in the figures below. The figures are used in order to reflect the empirical findings to

previous research and theory. The aim is to integrate the empirical findings to the theoretical framework and findings of previous research.

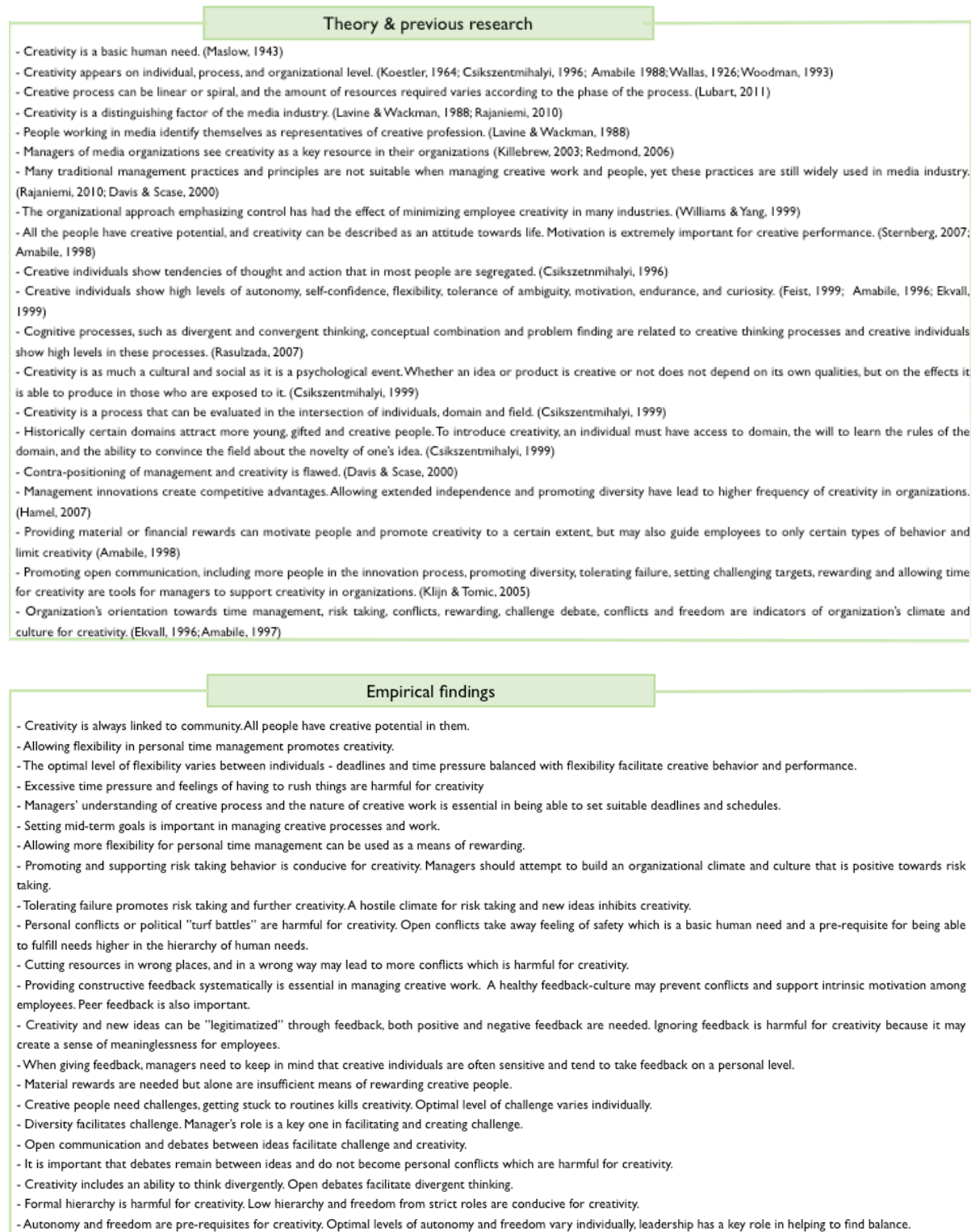


Figure 8. *Summary of the findings of the study.*

According to Maslow's hierarchy of needs, people have five levels of human needs; physiological, safety, love/belonging, esteem, and self-actualization. Creativity

belongs to the highest level of needs, the level of self-actualization. In today's society, many individuals look to fulfill their needs for creativity and other self-actualization activities in their work. The interviewees also thought all individuals have creative potential, and in media industry many individuals are looking to fulfill their need for creativity and self-actualization in their work. Previous research and theory suggest that creativity is not an exclusive gift only chosen people have, but a characteristic present in all people. Motivation, especially intrinsic motivation, and attitude are key aspects to what extent an individual may realize one's creative potential. (Amabile, 1998; Sternberg, 2007.) The interviewees perceived creativity quite similarly and also emphasized the importance of one's motivation. Managers and leaders of creative work and individuals have a key role in supporting individuals' motivation and facilitating possibilities for individuals to take on tasks they have motivation towards, and set new challenges so individuals don't get stuck to repeating routine tasks for too long. According to the interviewees, extended periods of routine tasks kill creativity. Material rewards were perceived as necessary but alone insufficient means of supporting creative individuals' motivation. Using material rewards may even be harmful for creativity, since it may guide individuals to only certain types of behavior, and hence limit creativity, according to both theory and research as well as the interviewees. The interviewees also agreed that media industry in general can be described as a creative industry, and that creativity is a strategic resource in media companies, as previous research and theory also suggest. The suggestion that creativity occurs on individual, processual, and organizational levels was also supported by the interviewees.

Previous research suggests that within creative industries, many management practices that may be harmful for creativity are being used (Hamel, 2007; Rajaniemi, 2010). High levels of formal hierarchy and bureaucracy can be mentioned as an example of such practices. All the interviewees had had such experiences as well. In many cases, the interviewees associated these kinds of management practices to insufficient understanding of creative process and managing creative work and individuals. Cutting resources in wrong places may be very harmful for creativity according to the interviewees. According to theory and previous research, creative processes may be linear or spiral and different amount of resources are required in different phases of creative process. Gaining deeper understanding of the nature of creative process and creative work are essential if one wants to be successful in

managing creative work and people, according to both theory and previous research as well as the interviewees. The interviewees also emphasized the importance of setting mid-term goals during creative process which theory and previous research did not point out. According to theory and previous research, creative people show tendencies of thought and action that in most people are segregated (Williams & Yang, 1999). The interviewees did not emphasize contradictory personal traits of creative individuals, but did however mention that creative individuals often are more sensitive than average, and tend to take their work quite personally which needs to be acknowledged by managers of creative work. Both the interviewees and theory and research agree that divergent thinking is an ability linked to creativity.

Certain levels of autonomy and freedom are pre-requisites for creativity, according to both the interviewees and theory and previous research. In the interviewees examples, exceptionally high levels of autonomy and freedom were included in all the examples of high creativity from their work careers. Both the interviewees and previous research and theory agree that an organizational or manager's approach that emphasizes control have an effect of minimizing employee creativity.

Creativity and new ideas need social evaluation in order to achieve true creativity. According to Csikszentmihalyi (1999), creativity is as much a social and cultural as it is a psychological event. Creativity is a process that can be evaluated in the intersection of individuals, domain and field. Whether an idea or product is creative or not does not depend on its own qualities, but on the effects they are able to produce in the audience that is exposed to it. The interviewees also thought social evaluation and acknowledgement is an element that is always present in creativity. Whether new creative ideas have potential or not becomes apparent when they are exposed to larger domain and field. Facilitating open debates is conducive for creativity, according to both the interviewees and theory and research, because during debates it is possible to get social evaluation for new creative ideas. Open debates also provide support for divergent thinking as a number of perceptions and ideas can be discussed efficiently. Having individuals with diverse backgrounds is a positive factor for open debates and further is conducive for creativity, according to both the interviewees as well theory and previous research.

For managers of creative work and individuals it is important to make sure that open debates remain between ideas, and do not become personal conflicts between individuals or political turf battles. Open conflicts were perceived as very harmful for creativity by both the interviewees and theory and previous research. All the interviewees examples of conflicts were included in the negative experiences of low creativity. The interviewees described that when problems become personalized and conflicts occur, people feel basic safety is lacking which is an unsustainable situation for creative work. Basic safety is needed for people to be able to do creative work which is often very personal. The aforementioned cutting resources in wrong places may lead to increased number of open conflicts according to the interviewees.

Organizations' orientation towards risk taking is an indicator of organization's creative climate and culture according to theory and research and the interviewees. (Amabile, 1997; Ekvall, 1996.) Interviewees' examples of high creativity were described by tolerance of ambiguity and encouragement to openly present ideas and take risks. Similarly, negative examples included situations where risk-taking behavior was not supported and climate for risk taking and presenting bold new ideas could be described as hostile. Not being able to take on challenges, having to stick to routine ways of doing things, and not getting feedback or recognition for creative efforts are all things that are extremely harmful for creativity according to both the interviewees and theory and previous research.

This study has a number of limitations. The sample size of the empirical part of the study is relatively small and sets limitations to generalizability of the findings. All the interviewees are also from one single company, and the organizational practices and realities may be very different in other organizations in media industry. This also limits the generalizability of the findings to other media organizations. Another thing that may have had an effect on the interviewees perceptions, as well as the interpretations and analysis of the researcher, is the bilingualism of the interview and analysis process. Majority of the theory material has been read in English. Four of the five interviews were done in Finnish however, and for example the translations of the interview themes were direct translations. Some things may always be lost in translation. Words and concepts may have different tones and built-in meanings for people in different languages. It should be noted that this may have had an effect on the interviewees and how they interpreted the interview themes for example. It is

possible that the challenge theme for example provoked comments negative comments than among the interviewees more than the theoretical material would predict partly because translation-related reasons. Challenge or challenges may have been perceived as something problematic and limiting rather than as positive opportunities for self-actualization and professional growth among interviewees. Once again, the interviewer should have probably open up the meaning of this term more, not just lead the discussion to this theme using a direct translation.

Deeper understanding about an organization's climate and culture for creativity could be gained by first using either Ekvall's creative climate questionnaire or Amabile's KEYS-questionnaire for a larger sample population, and then doing a few semi-structured interviews with selected managers of the organization to discuss the themes and results of the questionnaire. Also, a comparative study of the creative climate between two or more organizations could provide interesting results.

The process of this study has provided a great deal of information and knowledge over an exciting phenomena of organizational creativity for the researcher. However, I want to end the process to a great quote by Konstantin Stanislavski (1863-1938), the founder of Moscow Art Theatre:

"The greatest wisdom is to realize one's lack of it"

Stanislavski spent decades working with creative people such as actors and directors, developed internationally known training methods for them and was a co-founder of the Moscow Art Theatre. Despite his tremendous experience and success, he was able to draw a kind of conclusion described above. I think it would be a good guideline to keep in mind personally as a researcher, and in the field of creativity research as well.

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YLE Organization Chart: <http://yle.fi/yhteydet/organisaatio.html>

Attachments

TABLE 1. Defining creativity

Interviewee 1	Interviewee 2	Interviewee 3	Interviewee 4	Interviewee 5
1 "Creativity is hard work"	1 "Creativity exists in so many places, it's not only a visual thing even though in here the first thing that comes to mind is about visuality"	1 "I think creativity, it's a basic human trait. Every single person has creativity in them, A little baby for example, you know she doesn't get one thing in one way, she tries to do it in another way. Maybe she doesn't know how to do it today, maybe not tomorrow either, but they day after tomorrow she finally cracks it, how to get that done. That's creativity."	1 "That's an impossible question but intuitively.. Quality, a subjective experience, you know sometimes situations just demand things to be done in a new way or better. I think that's creativity. The new and influential thing, that to me usually means creativity."	1 "Well, the textbook definition of creativity I think says it is something new and valuable or so. I think everyone has creative ability in them."
2 "Creativity in my opinion also has a lot to do with questioning, thinking those things from a different point of view."	2 "When we talk about creativity, it's always about creating something new, inventing something new. I think creative management means that you enable your employees the kind of creativity that they can invent things, even for you."	2 "It's the human ability to think things from different angles, and to be able to see that things can be done in a number of ways."	2 "To me these concrete things are creative, I can do an administrative thing creatively or I can do something fictional, big, creatively. To me creativity is kind of penetrating term."	2 "I think creativity is the ability to see options and being able to look at things from various viewpoints. You know, being able to combine things, create functioning combinations of elements that may seem very distant from each other at first."
3 "Creativity is also courage. Questioning and courage that eventually lead to something new being born."		3 "In our line of work there's creativity involved, even when it's done in a bad way, there's creativity involved. Even if it's done in a very mathematic way, there's creativity involved."		3 "Creativity is also always linked to community. I mean, one can't really be creative only alone. Ideas need to be supported somehow you know."

Interviewee 1	Interviewee 2	Interviewee 3	Interviewee 4	Interviewee 5
		4 "Creativity is also, you know, seeing things from different angles and it's about problem solving. Of course there are certain people who can see things more outside the box than some other people."		
		5 "We've got all these flashy, artistic production designers who like to make things with their hands and have all these big visions and such. You always hear about those kinds of things and you don't see, when they think about the engineers we have in our technical department they don't see those guys as very creative. But then if you go talk to Nokia, they see those engineers as very creative people."		

TABLE 2. Time

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "We wanted the meetings to be very efficient. There was no slacking, they were very goal-oriented."	Efficient meetings with clear goals	Efficiency pressure
2 "The network of experts from different departments of the house put their time to waste."	Time went to waste.	Efficiency pressure
3 "People were not activated in any way between the meetings"	People weren't activated between	Process
4 "We should've used the time between the meetings to develop creativity and ideas, but no tasks were given for those periods and people didn't do it independently."	Intermissions should've been use	Process
5 "For today's people money isn't all that central, but spare-time is something people are lacking."	Spare time more important than m	Reward
6 "Maybe creativity lives better on spare time, so it could be a reward, to facilitate freedom and leisure within work.""	Creativity lives better on spare tim	Reward
7 "In the end it's the result that counts, so does it matter, where the person put the work in or how much he used time for it?"	Result counts.	Flexibility
8 "It is true that projects, in a way live all the time, but they also need to be directed to some mid term goals."	Process structure despite ambiqu	Process
9 "A certain structure through which we reach the goal, the project ends at nov. 30th for example, so by that time we need to have something ready. By certain time we will have done these phases."	Process nature.	Process
10 "So that there is a beginning and the end, and certain milestones where we look back and reflect the things we have done so far."	Defined times and phases for self-	Process
11 "In the good example we were developing that one day that eventually came, so we had to have something ready byt that date."	Clear deadline.	Efficiency pressure

QUOTE	SIMPLIFIED QUOTE	CATEGORY
12 "You have to carefully consider what is beneficial, and then there's also that when you do different kinds of projects, you'll start noticing that in certain projects you need more leisure and flexibility, then again the others just need to be done in faster pace and by strict schedules."	Diversity of time usage in projects	Flexibility
13 "But not too laid back, that produces nothing either."	Good amount of time pressure.	Efficiency pressure
14 "When the manager recedes because of rush, it becomes evident very quickly."	Rush is harmful.	Harmful rush
15 "We have strict schedules for work processes but they also have to be dealt with in a way that the person himself internalizes the schedule and not in a way that the person is scheduled. So that he can schedule his work processes by himself."	One's ability to affect schedules.	Flexibility
16 "In a large organization there's so much program production going on that there's not much time left for rest or recovery. You have to plan and design all the time."	Lack of laid back time.	Harmful rush
17 "There are a lot of good things about softwares and they make your life easier, but the kind of rat race, and the ever accelerating pace of it, and the fact that creative designers are forced to study vast amounts of technology, and that they never really get to actually work with the software because the next update is already on the way."	Technology caused rush.	Harmful rush

QUOTE	SIMPLIFIED QUOTE	CATEGORY
18 "I've never liked the idea that creative work would need to be done at certain time. Because everyone has their own inner rhythm. We use flexible working hours because if someone doesn't want to come to work at eight in the morning, there's no point in forcing them to do so when the job doesn't require it. People function best at different times of the day and one can never say that creativity should happen at certain time of the day."	Increased flexibility in working hours	Flexibility
19 "In this job you get paid for certain hours but the processing you do in your head during evenings and nights, that's a whole different number."	It is difficult to define work hours for creative work.	
20 "The bureaucracy had been taken care of. So strictly scheduled, and once we started we got going right away."	Efficient use of time.	Efficiency pressure
21 "Schedule and great expectations set challenges already in the beginning of course."	Schedule pressure.	Good pressure
22 "There the group leader was too strong a person, in a negative way..He didn't understand the identity of creative work, he only was a scheduler and guarded the money. When you are not familiar with creative work and process, you can get an entire group to lock completely."	Wrong kind of scheduling for creative work	Harmful rush
23 "There was time shortage, stress, badly managed, people didn't know what they were doing anymore."	Lack of time.	Harmful rush
24 "Misunderstandings, bad creative management, scheduling problems, there were many reasons."	Problems in scheduling.	Harmful rush

QUOTE	SIMPLIFIED QUOTE	CATEGORY
25 "If the vision is being looked for too long in a project, you'll inevitably face rush..Then there's not enough time to technically execute and finish the work.In creative work time is always very limited. One often faces schedules and rush, but also learns to live with them as long as one knows what they're doing."	Schedule-pressure, process natur	Harmful rush
26 "They had production managers, producers and directors and they basically planned how production would be done. Two weeks of editing time, one week of director of photography working.. In some ways, you worked a bit like a logistics company"	Inflexibility in scheduling	Flexibility
27 "We try to get our people in the middle, before they decide on all the resources, to spend a day with their creative people and talk about the visual things and creative things, talk about the story. We try to get in the middle before they say it's gonna need two weeks of editing, two weeks of this.. 'before really thinking how the program is gonna be made"	Reserving time for planning togeth	Flexibility
28 "it is important to have freedom but you need efficiency as well"	Efficiency.	Efficiency pressure
29 "I'd say the usage rate is somewhere around 88 or 89% so there's still some time left for our projects, I'd say 10%. But of course some of that is their office time where they have to fill in their hours and all of that"	Usage rate 90-10	Flexibility
30 "For some people it's like being a nurse almost. And some people it's different"	Variation in flexibility.	Flexibility
31 "People feel they have to do more with less. I think that's a dangerous position to be in"	More with less.	Harmful rush
32 "Somehow you just need to find a way to get outside your daily routines, yeah. "	Getting outside daily routines.	Flexibility

TABLE 3. Risks

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "we had our prejudices with our manager about this collaboration, and we acknowledged this prejudice. But we decided to take a positive attitude and see what this new person could give us"	Prejudice	Conscious risk taking
2 "And when that day finally came and went on, we noticed that those solutions that we had taken risks with were the ones that produced the best results for that day and those were the most memorable things about it"	Good results from risk taking	Conscious risk taking
3 "This particular manager was very introverted and didn't want to.. Wasn't too excited about it and didn't put himself to play."	Did not take risks	Negative climate for risk taking
4 "There was an atmosphere of fear more than atmosphere of creativity"	Atmosphere of fear	Negative Climate for risk taking
5 "In the early going you say 'there's no right or wrong answers to this, you're allowed to say wild and crazy ideas'"	Allowing wild and crazy ideas	Positive Climate for risk taking
6 "It's more about creating a feeling.. That my job matters, I can be bold in my work and I don't need to be afraid that something bad is coming to me as a result."	I can be bold, I don't need to be afraid	Positive Climate for risk taking
7 "There's always some personal fears involved but then one just has to trust that I'm a good guy and there's gonna be work for me even though there are changes"	Trust despite personal fears	Positive Climate for risk taking
8 "When someone came up with an idea, others were either mostly quiet or gave looks to the one who said the idea, in a way that that wasn't too smart. It was made clear that one shouldn't give out those kinds of ideas at all."	New idea, people were quiet	Negative Climate for risk taking
9 "People were quiet a lot so no one got to actually justify their ideas because if one notices that this doesn't provoke any feelings or thoughts, it is better to just stay silent."	Ideas didn't provoke feedback	Negative Climate for risk taking

QUOTE	SIMPLIFIED QUOTE	CATEGORY
10 "Everyone fails sometimes and one has to be able to accept critique, but also the critique needs to be given in a constructive way."	Everyone fails, critique needs to be	Tolerance of failure
11 "It is a national disease in a way this self confidence and the feeling of inadequacy. And that feeling limits creativity in a way.	Lack of self confidence limits crea	Confidence
12 "In this example, according to measurements that were done among graphic designers they felt they took big risks constantly."	Felt they took big risks	Confidence
13 "Everyone got to do this thing together despite their professional titles. They were allowed to take risks and bring their input with other members and that input was appreciated."	Everyone did it together, took risk	Positive Climate for risk taking
14 "In Veli Puolikuu series for which I did the costume and staging design, we were doing something completely new that had been never done before. So obviously we were allowed and forced to take a lot of risks."	We did something new, were allow	Positive Climate for risk taking
15 "The point is that all of a sudden you get, you know, hundred different images. Then a text journalist starts to see, okay these are quite different. And actually in fact we have to make choices."	Have to make choices	Confidence
16 "I think here in YLE we should be taking more risks. What I mean is that we should take more risks with content. Because we're not funded by commercials."	Should take more risks because c	Risks and money
17 "In our new strategy we are setting that we would be taking more these kind of risks. We are not just looking at the ratings but we are trying to reach younger audiences. We know we are going to lose in the rating, and that's just a conscious decision on our part."	Strategic risk taking to reach you	Conscious risk taking
18 "We decided that ok, we're gonna make it as if it was a live event, but actually it is not a live event."	Make it look like live event	Conscious risk taking

QUOTE	SIMPLIFIED QUOTE	CATEGORY
19 "We've got less money to do things than we had, say, 10 years ago. A lot less money. And that forces us to rethink things and also to take risks."	Less money forces to take risks	Risks and money
20 "Even if the plot wouldn't be seen as the most creative one, in a way it is the most creative one for those guys because it makes the most money in that environment. As I said, money doesn't take risks."	Money doesn't take risks	Risks and money
21 "A lot of times people, clients, they want to concentrate on..you know, the short-term rewards and not seeing the bigger picture behind that risk taking."	Short-term rewards > risk taking	Risks and money
22 "We said 'the hell with this, this is this kind of liturgy and bullshit, we're not gonna do this. We're gonna do something new, we have a new group, we have a new ceo who's very dynamic and different."	We're gonna do something new	Positive Climate for risk taking
23 "Failure is the best thing that can happen. We should think like: 'ok, this went down the drain completely, but next time we'll do it differently."	Failure is the best that can happen	Tolerance of failure, positive climate for risk taking

TABLE 4. Conflicts

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "We had a bigger group of people there to design, and that can create more of these kinds of conflicts"	Bigger group, more conflicts	Team size
2 "In the good example there were no conflicts. Then in the bad example there clearly were, there was a lot of huffing and such... You could tell there were...No one talked about it, but there clearly were tensions between people."	Good - no conflicts. Bad - tension	Getting personal
4 "Problems often become personalized, and when they personalize the process gets extremely heavy."	Problems become personalized	Getting personal
5 "The atmosphere in the project became so inflamed that even if there had been such a veteran, no one wanted to raise up for the challenge anymore. Everyone just wanted to do their share as quickly as possible and get out of there. It was not teamwork anymore."	Atmosphere became inflamed, even	Inflamed atmosphere
6 "When basic safety has disappeared, it is very difficult to do creative work. If one has to worry about very basic things all the time."	No safety - difficult to be creative	Inflamed atmosphere
7 "If you just try to use a cheese slicer and cut a little bit there, a little bit there, a little bit there, I don't think it really works, it just makes everything a little worse. What you have to do is to think the whole concept differently. If you try to do it the same way, but with less resources, it's just gonna leave a bad feeling to people and create conflict"	Cutting resources from everywhere	Resources and conflict
8 "No one dissed each other or called anyone any names."	No namecalling	Getting personal
9 "It is very difficult to assess people's work in a way that the person feels that it is not about evaluating him/her as a person. That's probably most skilled and difficult management, giving feedback. That it would be done in a way that it wouldn't become too personal."	Giving feedback is difficult, should	Getting personal

TABLE 5. Rewards & feedback

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "We met a number of times and there was a very strong atmosphere of enthusiasm. No one rejected each other's ideas in principle, but everyone built on top of each other's ideas instead."	Enthusiastic atmosphere, building	Rewarding organizational climate
2 "Some people did comment but because they got no feedback to their creativity and thinking, those efforts died rapidly."	No feedback - efforts died	Lack of feedback & rewarding
3 "There was no rewarding insight involved. Why should you give one minute for this cause? In principle it was assumed that it is enough when you get to be a part of this but there is no way that would be a sufficient reason."	No rewarding, assuming people a	Leadership's role in rewarding
4 "Money will always be a means of rewarding in some way. But in the long run it motivates quite a little. In my opinion if there are development projects for instance, where one can utilize their own creativity, they are way more motivating for people. When you are involved in creating something new, you'll get a reputation that 'we should use this person, he/she is an innovative and creative person'. That is far more motivating than a certain sum of money you get for spending your time on something."	Money rewards will be there, being	Systematic feedback
5 "It is important that people have a feeling that they can make a change happen, a change is possible and work culture can be changed. If they in principle feel that there's no use to do anything when nothing is leading anywhere, you can be sure that it won't either."	People need to feel they can make	Rewarding organizational climate

QUOTE	SIMPLIFIED QUOTE	CATEGORY
6 "The person in the leading role... She asked and listened to people a lot and was very interested to hear about their thoughts. She presented her own thoughts strongly but had the courage to talk in a way that it was clear they were her thoughts and feelings. Which created a feeling that here other people can say what they think and feel. She didn't present anything as a general truth or such."	Leader listened to people well and	Leadership's role in rewarding
7 "It is easier for people who participate in a creative entity when they realize the manager has certain mid-terms here where he/she gets back to, where he/she analyzes it or leads it to certain direction. Because in a way it is very frustrating for people if they notice they are only innovating and visioning and being very creative but it is actually leading nowhere."	Having mid-terms in creative entity	Systematic feedback
8 "In the bad example atmosphere was kind of ulterior and people didn't build on top of each others' ideas."	People didn't build on top of each	Peer feedback
9 "Certain freedom, trust and encouragement are extremely important for creative people."	freedom, trust and encouragement	Rewarding organizational climate
10 "By coincidence the people in the team happened to be very social and creative people who surprised everyone by being so incentive. They supported each other and simultaneously gave a great freedom to create and respected each others' expertise."	People were incentive and respect	Peer feedback
11 "Creative people are often types of persons that if one gives the negative feedback before the positive, the person does not even remember the positive afterwards. It is surprisingly sensitive."	creative people are sensitive to feedback	Leadership's role in rewarding & feedback

QUOTE	SIMPLIFIED QUOTE	CATEGORY
12 "Probably the biggest catalyst is always the leader's role but also how big is the trust within the group. How freely can you create ideas there. I mean, if there is no free idea creating in the beginning, then it would be only about executing.."	Leader's role and free idea creati	Leadership's role in rewarding & f
13 "The producer organized a kick off meeting where feedback was given openly to both directions. This particular work got awards too and especially because for the team. I don't know if it was the producer's decision to reward the entire team, not just the director and producer. He wanted all the 30 people in with it."	Feedback was given both ways, e	Leadership's role in rewarding & f
14 "Too often the job is finished and some people never even see the final result. Then you already have to start with the next one. It doesn't reward the worker, that kind of working."	Not seeing the final result is not re	Lack of feedback & rewarding
15 "As a project manager you have to make sure that people feel that it is their final product and so on. Under no circumstances can you take the credit of it."	Manager can't take credit of the f	Leadership's role in rewarding & f
16 "(Pitching event) is a good example with us how to help creativity, to give people opportunities. It also helps atmosphere, people get the feeling that ok, I've got a chance! I've got an opportunity to do other things! If people have an idea, it can be heard and if the idea is good enough it can actually go somewhere."	Giving people opportunities to do	Rewarding organizational climate
17 "Creativity needs to be acknowledged in a way that other people think it is creative. You can not just think alone that I'm so creative and I do things so creatively. People usually realize that that is a good solution. You usually get feedback, or if you don't get feedback, in any case creativity is collectively acknowledged more than individually."	Creativity needs to acknowledged	Peer feedback

QUOTE	SIMPLIFIED QUOTE	CATEGORY
18 "Anytime we asked something or presented something, he said he's gonna write it down. Then he wrote it down but it never went anywhere from there. Then again this other person, she threw herself in it, when someone asked something the reaction could be 'that's fascinating' and we changed the program!"	Things didn't go anywhere from n	Leadership's role in rewarding & f
19 "That was the thing, feedback was dealt with properly and it mattered."	Feedback mattered	Leadership's role in rewarding & f
20 "We have one newsroom there where straight feedback is given, it has become a work culture that they talk straight and give feedback on a day after the airing. One goes through the broadcast and others discuss it. You can give pretty spicy feedback there and it doesn't leave a bad taste."	Giving feedback a work culture in	Systematic feedback
21 "But that by itself does not guarantee that the program would develop. That you have a working feedback system is not enough by itself. There has to be other kinds of input that gets the creativity going."	Feedback systems doesn't guara	Systematic feedback
22 "When you think of creativity, it always has to do with hard working. For people to be ready to work hard for some cause, you need to be able to motivate and define some means of rewarding. And that didn't happen in the negative example."	No motivating or means of reward	Lack of feedback & rewarding
23 "If one is not getting feedback, the work becomes meaningless at some point. In Finnish culture we give feedback too rarely. And often it is only about saying the negative things. When we should bring up the good, positive things. With creative people preferably the positive things should be said first and only after that talk about the bad ones."	No feedback - work becomes me	Lack of feedback & rewarding

TABLE 6. Challenge

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "No one was a prisoner of their own roles. They could bring the expertise from their own role and challenge others. Also challenge themselves with others' expertise."	People could use their experience	Challenging environment
2 "This manager was kind of introverted and was not very excited about it. And he created the same atmosphere for us all."	Manager was not excited	Leadership's role in creating chall
3 "The consultant failed in challenging the manager and getting people involved through that."	Consultant didn't challenge mana	Leadership's role in creating chall
4 "For instance our.. it would be good for our development team to sit in the same space so that there would be more collective thinking."	Same space - more collective thir	Open communication
5 "There the atmosphere was so good that the consensus about the way to do it emerged collectively. In the bad example the manager just did it the way he thought was best. The final product was recognized yes, but it wasn't something we would have wanted to do."	Good atmosphere - consensus er	Challenging environment, leaders
6 "If the bad bureaucracy spills over to employees, it obviously decreases creativity, disturbs the process of creative work and forces people to do things they don't see as meaningful. It is manager's job to keep the unit so that it seems there is only good bureucracy."	Bureaucracy disturbs creativity	Challenging environment, leaders
7 "That one can constantly come up with new things and good things, it is left to each one's own responsibility mostly. That one can maintain their own level of interest."	Maintaining interest is each one's	Challenging one self
8 "In a way when everyone was doing a shared, collective thing, the ideas and insights were flowing over professional borders."	Ideas flowing over professional bo	Challenging environment, open co
9 "Everyone of us, no matter what work you do, needs challenges every now and then. Even though they may feel too big in the beginning, but if work is only routine...There's not gonna be much creativity born."	Everyone needs challenges	Challenging environment

QUOTE	SIMPLIFIED QUOTE	CATEGORY
10 "But when the team spirit, the dynamics, and the communication work well, the challenges become secondary in a way."	Team spirit helps overcome challenges	Open communication
11 "There are many kinds of challenges, you can't give up for fear because that kind of blocks the channel and at worst it can lead to panic and not being able to produce anything."	Can't give up in front of challenges	Leadership's role in creating challenges
12 "It was more about the design, joyfulness and play, even the name was kind of like... We had a list and together we just looked and decided, ok this looks fun."	Playfulness	Challenging environment
13 "We've got sound designers, we've got directors of cinematography, we've got production designers, all in this one team where we try to give people opportunities where they can really give their creative input to projects across our company."	Giving opportunities for creativity	Leadership's role in creating challenges
14 "We figured, why not start a festival in a city! And that was new thinking at the time... And when we got the group of people together, there was no goals really, the goals just emerged from within the group, there was no chiefs or managers either in the beginning. After it started getting bigger, then responsibility was divided of course.. But all the time something new emerged, ways to use the city. It was a great experience to be involved in!"	New thinking, goals emerged	Open communication
15 "We studied a whole lot of stuff related to group dynamics and teaching and managing and coaching. Everyday we learned and practised something new. That was the best management school I've ever been to!"	Something new every day	Leadership's role in creating challenges
16 "It is always that going out of comfort zone. And when looking back, that's the most important and remarkable stuff."	Going out of comfort zone	Challenging one self

QUOTE	SIMPLIFIED QUOTE	CATEGORY
17 "I believe that when safety is taken care of, you can look at the situation and see what gets people going and add some pressure. The pressure comes from goals and things that have been said out loud in a way that it has been said to everyone at the same time."	Safety is taken care of, you can a	Leadership's role in creating chall

TABLE 7. Debate

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "No one blocked each others' ideas in principle, but built on top of them instead. None of us were anyone's superiors, none were anyone's subordinates - we were all independent actors."	Independent actors built on top o	Open and equal debate between
2 "One wasn't really encouraged to talk boldly, to be bold and to think things from a new point of view. There was hierarchical setting about who can talk and what... This setting was made very clear in early going."	No encouragement, hierarchical s	Hostile environment for debate
3 "We all got a feeling that 'ok, it does matter what I think and what I can provide for this'. And that leads to people wanting to feed that good feeling, wanting to be there to create something, so that everyone in here gets the feeling that their thoughts matter."	It matters what I think, good feelir	Open and equal debate between
4 "It was still democratic, we decided together that this is the way we are going to do it, these are our ways and good, let's try this and this. I think if we had not found a compromise, this manager would have been able to say how this is going to be finished."	Democratic, decided together	Open and equal debate between
5 "When someone came up with an idea, others were mostly quiet or gave these kinds of looks for the sayers that 'that wasn't too smart'."	Others were quiet when new idea	Hostile environment for debate
6 "I have studied improvisation, I think we can get a lot of thoughts from there to develop creativity. Because improvisation is about building on top of each other's ideas, and not about running over them in a way."	Improvisation could help develop	Constructive approach to new ide
7 "Interaction between people is better when the atmosphere is more allowing in a way."	Interaction is better in an allowing	Open and equal debate between
8 "We were also allowed to say that 'I disagree on that now'. You were allowed to say that 'ok, it's interesting and you can think about it that way too'. It was ok to think differently."	Ok to think differently	Constructive approach to new ide

QUOTE	SIMPLIFIED QUOTE	CATEGORY
9 "It went really well because there was free idea creation and precisely that no one was above each other."	Free idea creation, no one was at	Open and equal debate between
10 "The atmosphere was encouraging and incentive in every way. There wasn't really any running over other's ideas really."	Incentive atmosphere, no running	Constructive approach to new ide
11 "It was so free and unlimited the idea creation. I think partly because we really had no role models for what we were doing and didn't even know what was coming out of it for a good while. So there was room for all kinds of ideas."	Free idea creation, no role models	Open and equal debate between
13 "Creativity is the ability to see all those different ways, that's creativity. If you only see one way, then you're in trouble. In our line of business I'd say you need to have one hundred ideas to have one good program. And that's about seeing things from different angles. That to me is creativity and it needs to exist in all levels of our company, all different departments of our company."	One hundred ideas to get a good	Constructive approach to new ide
14 "We got together with him (client) and this director and decided that we're going to find a different way to do it. "	Decided to find a different way	Open and equal debate between
15 "We saw a space where we could have three days in a row and decided we're gonna make it then, and we're gonna make it as if it was a live event but it's actually not. When you film a live event you have to travel, build the set each time and it costs money. Now we only had to build it once, take it down once and shoot it again and again. Good ideas came from everyone and we could realize them in this new setting."	Good ideas came from everyone	Open and equal debate between
16 "It's always about making these decisions together and deciding from a number of options."	Deciding from a number of option	Constructive approach to new ide

QUOTE	SIMPLIFIED QUOTE	CATEGORY
17 "It was a great process, we sat down like two or three times.. We sat down and shouted out those slogans we had and then 'no, no', at times we had even a little heated discussions, but the final product emerged from those discussions."	Heated discussions where the fin	Open and equal debate between
18 "There was some competition there in the group. You know, people wanted to show off a little because we were from different departments, young people, 'ok, I can say it this way and you this way and then there's also this..'. But there was no jealousy what so ever."	Competition in the group, no jeal	Open and equal debate between
19 "There was no arguing or anything like that, no conflicts because we were kind of loose group from around the house, we had no common interest. We didn't compete then and still don't, but there was friendly slapping on the wrist and joking around in a good way."	No conflicts, friendly joking aroun	Open and equal debate between
20 "The group was just stagnant the whole autumn, it was not listened to. They presented some pretty heavy critique but he always just wrote the things down in his memo and nothing happened. That project was a big failure."	Group was stagnant, critique not	Hostile environment for debate
21 "When we move along, one has to be ready to reflect on their own work and be able to question one's own ideas. One can't hold on only to their own ideas but must be able to accept the fact that maybe someone else's idea actually was more innovative."	One has to reflect own ideas and	Open and equal debate between

TABLE 8. Freedom

QUOTE	SIMPLIFIED QUOTE	CATEGORY
1 "No one was limited to one single role, everyone just aimed at the day becoming as good as possible."	No one was limited to single role	Freedom from roles
2 "If you think about creativity and what kind of circumstances does it live in - it lives in circumstances where there are as many different kinds of people from around the house, no one is above or under each other hierarchically. So that there's no anxiety about whether one can say this way or does my boss think this or that about me if I do."	When there's many kinds of people and	Freedom from roles
4 "Work culture is very strongly control-oriented, people work under surveillance, even the work legislation says that a person works under employer's surveillance."	Work culture control orientated	Lack of freedom in w
5 "On the other hand, allowing people the opportunity to work out of office at times, that they are allowed to work from home and maybe sit on their balconies with a cup of coffee for example. I think that could create good customer service at least if not anything else."	Allowing people to work out of office can	Manager allowing fre
6 "This person was very hierarchy-oriented himself in a way that when he got here and held the opening speech, even that left us with an atmosphere that this is not going to be an equal group. There are people with more power than others in this one."	Hierarchy-oriented person, not an equal	Lack of freedom in w
7 "I think the leader has the most important role in creating the kind of atmosphere where people feel they can act freely and speak freely and not having to be afraid of anything."	Leader's role important in creating atmos	Manager allowing fre
8 "Starting from the very beginning we got the feeling that 'ok, it does matter what I think and how I can contribute to this'."	It does matter what I think	Manager allowing fre
9 "When we begin a new project, it would be important to point out the places and phases for creativity. In a way that 'this is the place where we build on top of each others' ideas. Let's throw wild ideas in the air, we don't need to use any filters here'."	Places and phases for creativity in new p	Manager allowing fre

QUOTE	SIMPLIFIED QUOTE	CATEGORY
10 "In the good example there were high levels of autonomy and freedom and hierarchical positions didn't matter. In the bad example everyone was a prisoner of their own role. There was no sense of breaking free of their roles and wanting to use their entire capacity in that one."	High levels in freedom and autonomy, be	Freedom from roles
11 "Certain human knowledge in my opinion is a vital part of creative management work. You have to give a lot of space for some people, but in a way keep hold of the strings and be the manager there, without putting yourself out too much all the time."	Human knowledge important in creative	Manager allowing fre
13 "When there are two or three people involved the process is far more relaxed and you can see that in the final product, I think the quality is better. But then again, there are people who want to do it by themselves from beginning to end and it's ok. People are not forced of course."	2-3 people involved, the process is more	Manager allowing fre
14 "I think certain level of autonomy and freedom are unconditional prerequisites for creativity."	Autonomy and freedom prerequisites of	Freedom as a prerec
15 "There we started doing something that had never been done before, I got completely free hands to do the visual design and as I was young at that time, I had quite a lot of insights on how to do it."	Free hands for designing	Freedom from roles
16 "And because the production design desk is within our organization, they can give some hints for people that 'ok, there's a project where you could probably put some work in'. And then we can allocate our people to that kind of work. Quite a few working years basically..."	We can allocate a few working years to p	Manager allowing fre
17 "In general in our field..I've been in this house for 12 years, longer in the industry, I've seen that...When I came here I was allowed to do pretty much anything I decided myself. But nowadays media organizations and media management in general is more like doing layout for a magazine. You have your slots and spaces and you can't just fill them all out yourself."	Organizations have changed a lot in 12 y	Lack of freedom in w

QUOTE	SIMPLIFIED QUOTE	CATEGORY
18 "The kind of people who like to live in the moment and create ideas, they feel fine. But then those kind of people who would want some goals and plans instead of just living in the moment, those people feel quite bad there."	People who want goals feel quite bad	Manager allowing fre
19 "The more freedom there is in the organizational culture, especially when it comes to creative people, new ideas emerge so much easier."	More freedom in organizational culture, more new ideas	Freedom as a prerequisite of creativity